

THE ARCHITECTURAL RECORD

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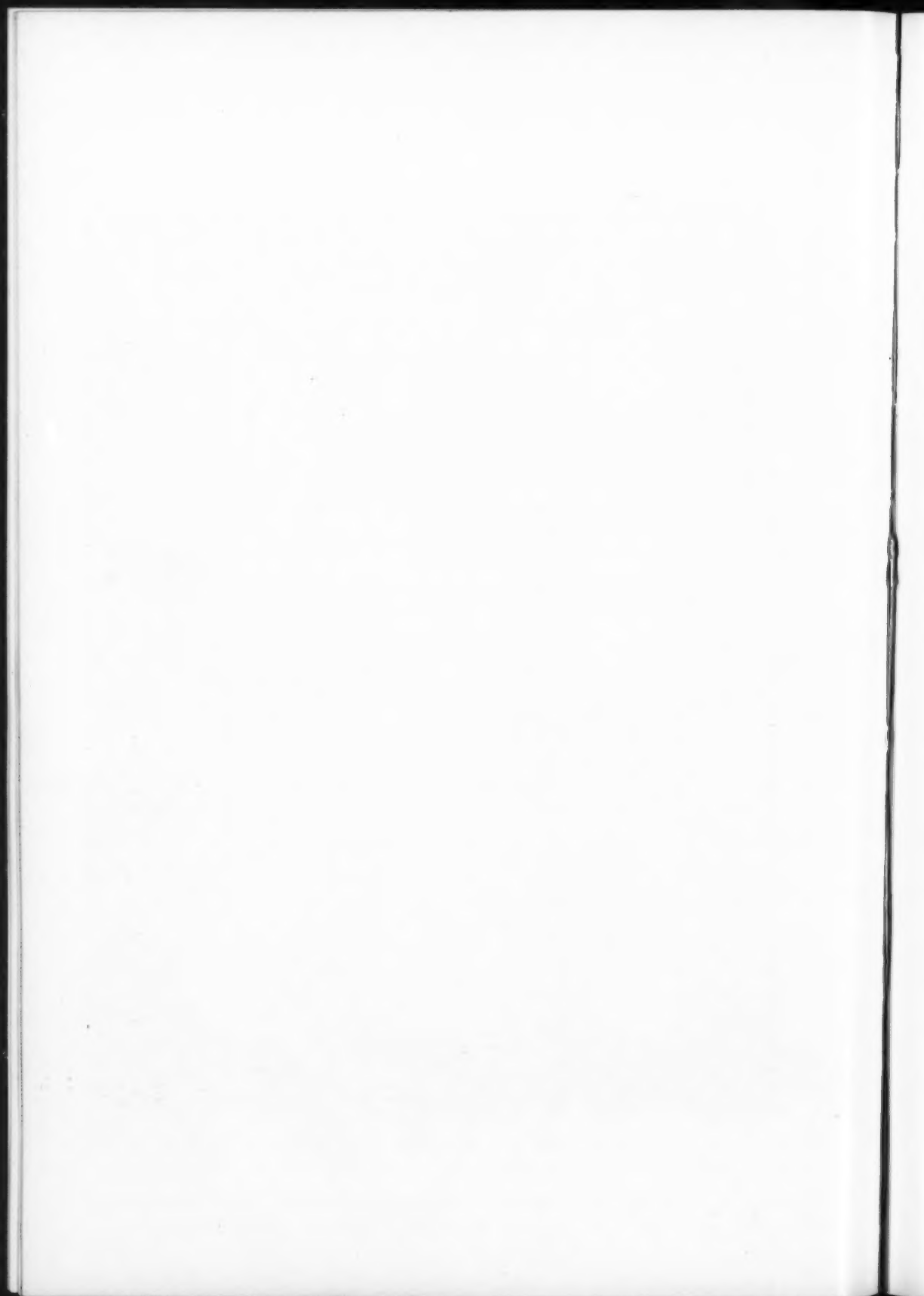
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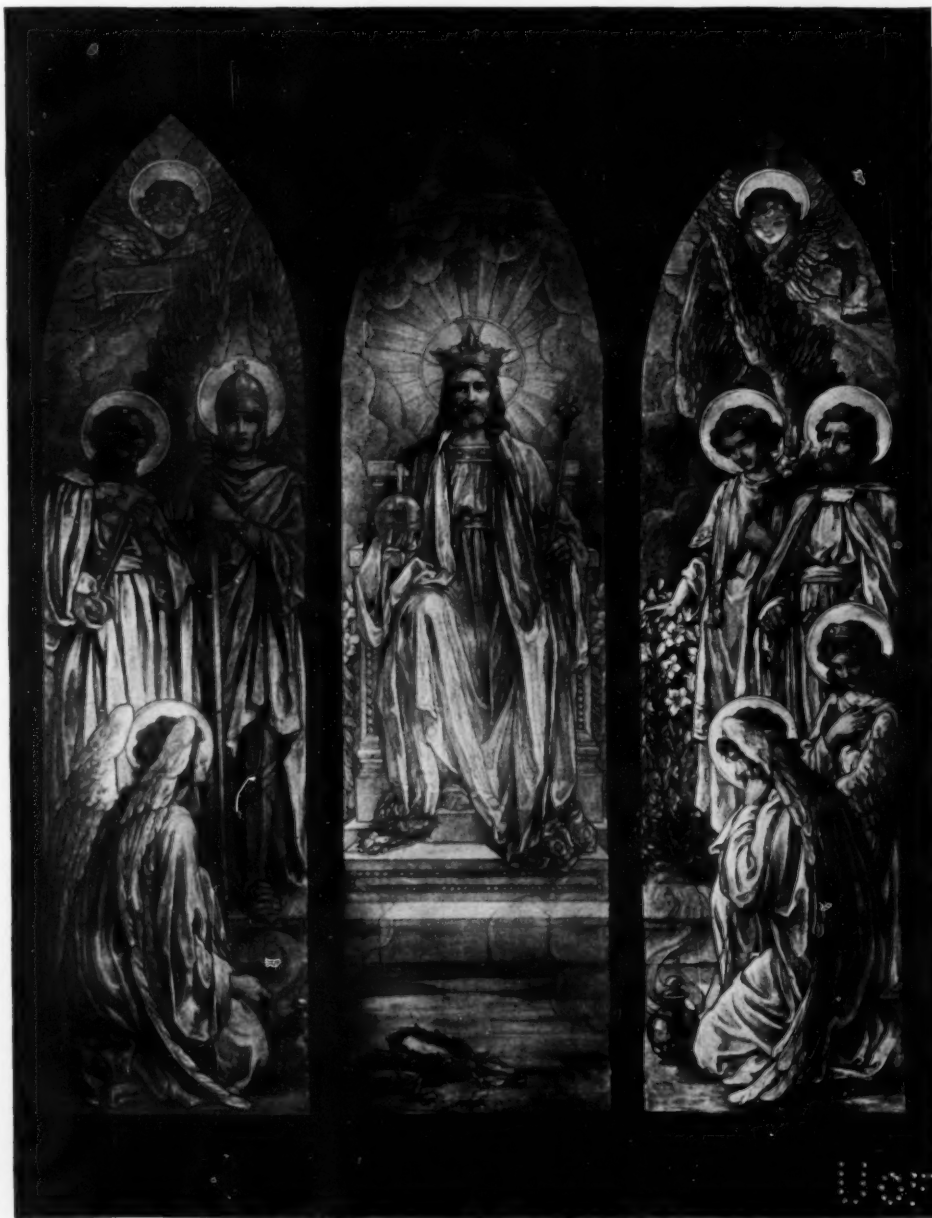
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CHVRCH GLASS AND DECORATING COMPANY
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THREE LIGHTS FROM AN AMERICAN OPALESCENT GLASS WINDOW RECENTLY PLACED
IN ST. PAUL'S CHURCH, HOLYOKE, MASS. THE MACKINTOSH MEMORIAL.

TWENTY-EIGHT WEST THIRTIETH STREET.



CENTER LIGHT FROM THE MATHER MEMORIAL, RECENTLY ERECTED IN GRACE CHURCH, ISHPERING, MICH. A HARDMAN WINDOW FROM THE STUDIOS OF THE CHURCH GLASS AND DECORATING COMPANY OF NEW YORK.

The Architectural Record

Vol. XXIII

JUNE, 1908.

No. 6.

Our Suburban Architecture

There is no denying the fact that the standard of American architecture is raised from year to year, and there is no department of that architecture which shows this constant improvement to a greater extent than does the design of our suburban houses. This design, to a large extent, has not developed from its early beginnings which our ancestors borrowed or brought across the sea with them from England, France and elsewhere. On the contrary, it has preferred to strike out for itself on new lines, seeking inspiration under new conditions of life and environment, beginning with extreme crudeness of conception in form and in plan and gradually developing these rude beginnings in harmony with the rapid growth of our commercial wealth. As commerce increased in volume it brought in its wake, as was the case in Roman military conquest, a pomp and a luxury that was practically unknown elsewhere. Merchants prospered, grew rich and sought an interesting and diverting way in which to express their prosperity and enjoy their gain. Their newly found wealth led them into luxurious ways, increasing the number of their material wants and tending in general to make their daily life more complex. Such conditions the architect and the artist were called upon to meet and such tendencies they must express in the houses which they were called upon to design for these commerce loving people who demanded something grand, something new, something which others would not be likely

to excel in extent or equal in magnificence; expense, not to say economy, was not their object, so long as they were enabled to make the splendid impression which they considered an indispensable part of their position in life. So rapid has been the commercial development of the United States in the last decade that the progress of its architecture has been unable to keep pace with conditions, and especially noticeable is this backwardness in our urban architecture, which was not so fortunate in its emancipation from customs and forms which were no more to find favor, as was our suburban architecture which stands to-day as a consequence, as perhaps the only substantial accomplishment for which we can claim any measure of credit. But even suburban architecture has failed to progress fast enough to keep apace of the requirements and faithfully reflect present national tendencies. This statement is made, however, with all due allowance for what has been accomplished in this field in some instances in widely scattered localities. We speak of the average standard of performance.

Improvement in suburban architecture has come about to some extent, despite what we might call its indigenous development, through the training which Americans have obtained in Europe. This training has not meant merely the importation into our architecture of foreign forms and tradition, it has acted, in some instances, in quite the opposite way of establishing in its possessors a

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new standard and in giving them new inspiration and artistic hope. While our domestic architecture has thus obtained some real inspiration from contact with tradition, our public and commercial art has been affected very differently and to a large extent detrimentally, and it is coming to depend for its salvation more and more upon the very commercial conditions which called it into being. Commerce introduced and made steel available for building purposes; the steel skeleton at once came into use; machinery has developed and been greatly cheapened; the result has been a renaissance of concrete and tile. Commerce has made vast inroads into our timber supply, which, imperfectly protected, is rapidly bringing the American people face to face with a wood famine which, as far as we can at present judge, concrete and tile will help to alleviate more than any other materials. Thus commerce destroys a building material and circumstances enable it to provide a ready substitute; it destroys while it conserves, but the far seeing men of the nation fully realize that the present process cannot go on indefinitely, for there must come a time when the waste will come to seriously overbalance what can be conserved. Such wise individuals are beginning to recognize the fact that our economic salvation lies in a policy of protection and conservation, not so much in a production of always something new and much better than what we at present possess, but in a judicious guarding and application to our needs of what we have, a sort of higher development of the present immature stage rather than a seeking after new and virgin fields of endeavor.

This economic condition is, to a certain extent, reflected in our architecture, and, perhaps it is not an exaggeration to say, in all architecture, which, in this sense faithfully reflects social and economic tendencies the world over. Just as society feels that it has seen everything, heard everything, done everything, so our architects are apt to feel that everything in the field of architecture and art has been said, seen and done, and that in order

to accomplish progress it is necessary for them to break away completely from all tradition and the basic principles of humanism in their art. They feel a need to strike out on new lines and force their work to grow along the lines of mathematical reasoning rather than in accordance with the gentler, though perhaps less exact, course of natural selection. Much of our architecture bears this stamp of artistic reasoning in which the French have led the artistic world for many generations. Our foreign-trained architects have brought this influence to the United States with them, and the influence which is spreading through their works is at present recognized as the most potent force in our artistic development, and one which is both beneficial and detrimental in its effect upon our architecture. Now, in a sense, the adoption of much of this *architecture raisonnée* expresses the wastefulness of American conditions of life, the love of cheap, tawdry display and novelty at any cost. We do not mean to assert that French art is responsible for its American version; we refer herein only to the effect of its influence, not to the art itself.

The condition of our suburban architecture before the advent of the English and French influence was, of course, such that in its abject, artistic poverty any extraneous influence was welcomed, and it is not to be gainsaid, furnished a certain amount of new inspiration upon which it was free to grow according to its own needs and inclinations. True, we had the Colonial. But what have we done to continue its development? When we speak of American suburban architecture we do not, of course, mean to assert that Europe has not contributed its share of wholesome influence to its foundation. What we do mean to say is that the American method of procedure, the point of view from which its problems are attacked, is still largely foreign. Its forms may be some of them of French importation, but they are just as likely to show their origin to England or Germany, to Belgium or Holland. These forms, regardless of their origin, are arranged, expanded or compressed

into combinations to satisfy certain processes of reasoning. In short, they are regimented and reasoned into an architectural mass. When one speaks of suburban architecture being regimented, one refers chiefly to methods of planning, the importance of establishing axes in plan and the general symmetrical idea which is peculiar to French formal design. The application of formal design to country architecture is, of course, limited by the more impermanent character of the buildings; but, at the same time, their greater latitude of extent invites formality.

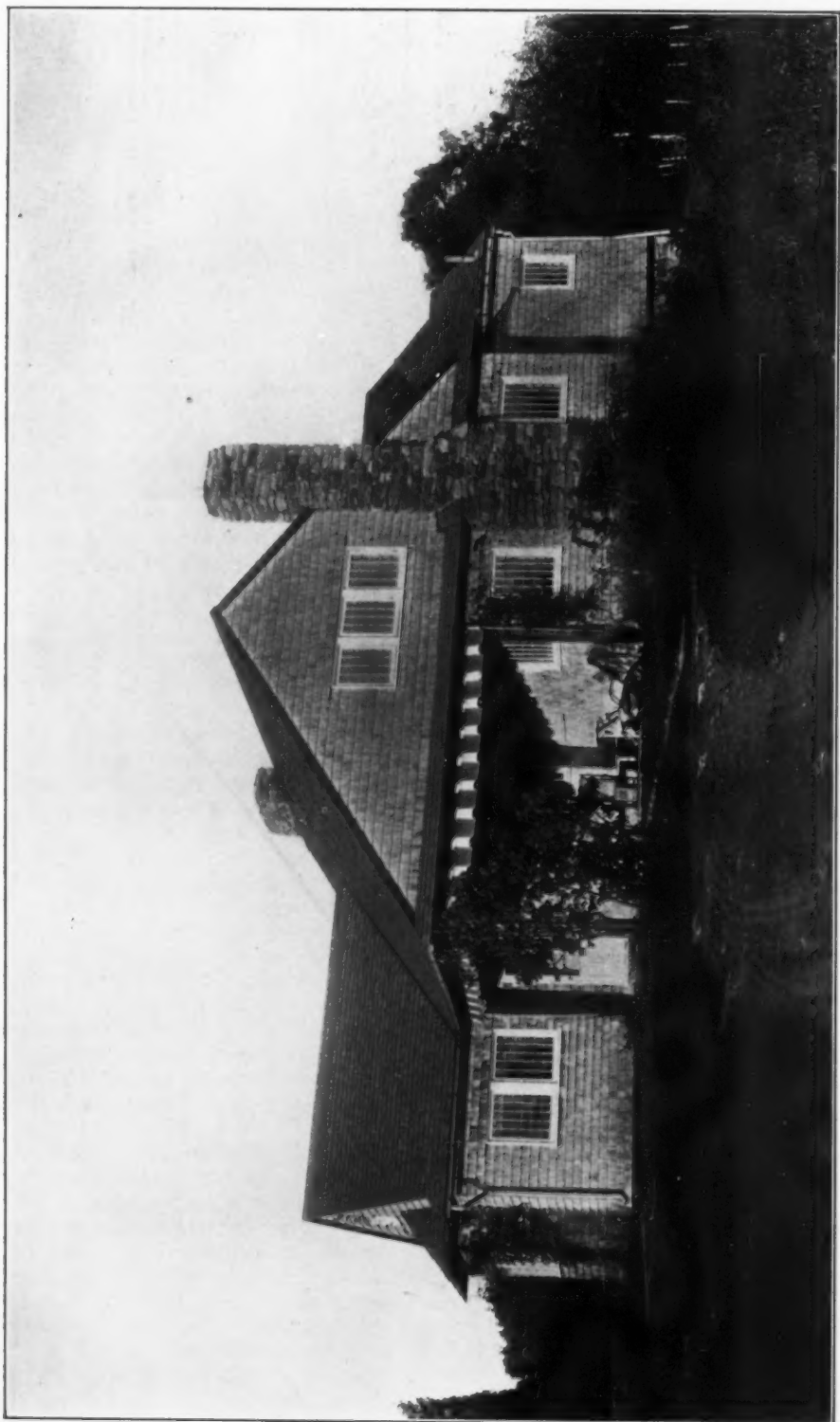
But while the attitude of our architects towards their design problems may still be, to a large extent, an unreasonable one for American conditions, yet there is noticeable in widely scattered sections of the country an earnest attempt to alter this attitude to a more frank acknowledgment not so much of our artistic independence of the old world, and its artistic tradition, but of the necessity of looking native conditions squarely in the face and in adopting from foreign performances what is appropriate to and consistent with these conditions, and most important, perhaps, of adopting that which gives promise of offering American architecture suggestions for future development and growth. The frankness in design to which we make reference above has been confined thus far almost entirely to our suburban architecture which has consequently acquired something of artistic merit.

In the March issue of the *Architectural Record* there were shown a large number of suburban houses exhibiting, in some degree, the kind of artistic striving to which we allude. Many of these designs, no doubt, contain much for which the architectural fraternity, as a whole, would hesitate to stand sponsor, but the general basis of the work cannot fail to commend itself to architects and the result to the prospective builders of homes. It may not be possible to acclaim, as invariably beautiful, the products of such labor, but the measure of success which has already crowned its efforts offers en-

couragement for the future of American architecture.

Whether this success has been achieved, as some of its authors insist, by getting at what they call the fundamental principles of all design and art; by eschewing absolutely the forms in which architecture has found its expression in other lands at other times, and by composing new designs out of the natural forms which are indigenous with the site and conditions, whether this has been their method of procedure does not particularly interest the public nor does it especially concern their contemporary professional brethren. After all, who can analyze the course of reasoning, if, indeed, one may call it reasoning, by which a beautiful design, a work of art, has been achieved. The explanation of a work of design can be but speculative, and such an explanation is valuable in proportion as it is suggestive and instructive. Leaving out of consideration then the mental process which has produced what is admirable in the work to which is referred above, it is the result alone which interests the spectator.

Nor can one agree today with those who persistently maintain, in matters of art, that beauty and truth are synonymous, for those who are guided by this principle soon reach the position where these two qualities refuse to co-operate and compromise is inevitable. Even if they fail to realize the nature of the difficulty and its cause, they instinctively make mutual concessions between conflicting forces. The development of art and especially of architecture has ever been a history of compromise between what, on the one hand seemed the most obvious and straightforward thing to do, and on the other of certain practical limitations and forceful economies which could not be disregarded with impunity. No, beauty in art is not truth nor vice versa; in fact, the case might be more emphatically stated by saying that in art the end attained justifies the means, if truth figures prominently as a determining factor so much the better, but its absence should not, in the mind of the beholder, effect his verdict as to the quality of the result.



Bryn Mawr Park, N. Y.

FIG. 1. HOUSE OF SULLIVAN W. JONES, ARCHITECT.

The Modest Country Home

Perhaps there is no sort of habitation about which there exists a greater curiosity in the minds of the great American middle class than one finds to-day in regard to the suburban or the country house which can be obtained at a moderate expenditure. It is one of the most popular topics of the pictorial magazines. Even the daily newspapers have touched upon the subject to some extent. While such a ready response to the popular demand for information about home-building is gratifying, one cannot but reach the conclusion that the greater portion of the effort to meet that demand fails utterly of serving a useful purpose. One cannot deny that the subject, as presented in these popular journals, is interesting and affords considerable entertainment, having won many ardent adherents; but neither can one escape the conviction that, before the intelligent building public will be in position to acquire substantial ideas of the conditions which confront the individual who contemplates building his family a suburban or country home, he will be compelled to unlearn much that he has gathered from such sources; that it will, in fact, become necessary for him to place himself in the humiliating position of one who, while he has a definite and important part to play in the transaction of building, must nevertheless be content to place himself at the mercy of expert advice on many matters which popular fiction has led him to believe are within his province.

Lack of honesty, to which such discussions generally fail even to allude, is one of the most obvious drawbacks to a higher standard of planning and designing in our modest country houses. The owner would have his house planned and designed as though he were building chiefly to afford his friends an interesting and diverting place in which to hold social intercourse. His real purpose, namely, to provide a comfortable home for his family is forced into the background, and in place of the few

roomy chambers which his domestic establishment requires, he permits his house to be divided up into a greater number of smaller rooms, none of which is adequate to serve, with any measure of success, the purposes for which it might, under other conditions, be intended. Accordingly, one encounters parlors and libraries, sitting rooms and dens all squeezed into the meagre compass of a space of twenty-five by thirty-five feet or less, a mere piece of affectation. The prospective owner of such a house could do nothing better than to take to heart those lines of Shakespeare in Polonius' advice to his son:

"But this above all,—to thine own self be true"

It is a lack of honesty to himself and to his family that is responsible for the often ridiculous miniature mansions which are depicted in so many of our small suburban houses. He must not only be honest with himself and his friends, but with his experts, whom, of course, it is useless to try to deceive. In stating his conditions he must be willing to acknowledge and state his real requirements without being unduly influenced by considerations which, in reality, have no bearing on his case. It can profit such an individual little to attempt to model his needs after pictures of Californian bungalows or New England farm houses. Such a course is as foreign to his training as the result is to his needs, and the result surely is not difficult to detect in the abortive attempts at composite designs which are so persistently familiar to suburbanites.

A force which is responsible for much of this influence thus far, so detrimental to the standard of our suburban design, is the popular but dangerous tendency which assumes that there exists a short cut to all popularly imparted at a very small outlay in time and in money. The doctrine which one hears preached so much in commerce: "Do it yourself with our directions, and

save time and expense" has very seriously invaded the territory of American architecture and has led the public to assume an attitude in relation to matters of architecture with which it has no right to concern itself.

The building public has, as a consequence, lost the advantages of its position by virtue of failing to perform its proper functions.

Instead of studying its part and acting it conscientiously and legitimately, it

quence, regarded by the prospective owner as obstacles to be overcome, rather than as the legitimate agencies through which alone he is enabled to get the maximum result for his money. And the smaller the house and the less expensive the more baneful seems to be the effect of the owner's attempt to do most of his own designing and to exercise personal supervision over its construction. A single experience, however, is generally suffi-



FIG. 2. STUDIO OF MR. H. D. MURPHY.

Winchester, Mass.

Robert C. Colt, Architect.

prefers, instead, and is encouraged in its course, to usurp the powers of technical and mechanical activities which, in its hands, become the dangerous tools that produce the comedies and tragedies of our suburban architecture. According to the recommendations of much of this doctrine architects and builders are, to a client, merely expensive and dispensable commodities, who are, in conse-

cient to convince him of his error. He then realizes that he is simply passing through a preliminary and experimental stage which the architect and the builder are able to experience by proper training without the costly and disastrous effects which are an amateur's lot. As a result, such an experiment generally leaves him in a confirmed condition of disgust with everything that pertains to

building. If he has the courage to seek another domicile it is usually a ready-made affair that he chooses, preferring to risk the chance of getting something ready-made which will admit of altering to suit his purpose rather than face again the unknown realm of ideas which his first experience has convinced him he is incapable of mastering. He is now helplessly at sea and glad enough to grasp at a straw to save himself. This

rial are fairly representative of what might be the quality of performance for the modest suburban or country home. Figure 1 is the home of Mr. Sullivan W. Jones, an architect, and is situated at Bryn Mawr Park, New York. The design consists in a picturesque treatment of gable roofs, in which the large rough stone chimney serves to relieve a possible monotony. The house is absolutely devoid of ornament of any sort, and the



FIG. 3. COTTAGE ON ESTATE OF MRS. GEO. E. WOOD.

Salisbury, Conn.

Mann & McNeill, Architects.

little play of amateur house-building has been acted so many thousands of times that it is really surprising that his kind continues to fail to see the light. But the bulk of current work shows only too plainly that his successors are still laboring under the same delusion.

To show that it is not impossible to do the thing properly on an inexpensive scale, we illustrate the following houses, which for variety of design and mate-

materials employed are inexpensive, but characteristically and effectively used. It is to be observed how the architect has softened the penetrating effect of his windows and made them mere decorative spots in the walls by minutely subdividing the panes of glass. The strip of roof which runs across the front at the base of the main gable is effective in tying the chimney to the main mass of the house. Figure 2 is the studio of

Mr. Herman Dudley Murphy, at Winchester, Massachusetts, an artist, who has also paid considerable attention to artistic picture frames. It is an extremely inexpensive structure, though more formal in treatment than Fig. 1. Here the attention is directed chiefly to the walls, which are covered with plaster on a wire-lath foundation and interrupted at the corners by wooden posts which run to the eaves and are emphatically

unexpected charm. An attractive feature is the design of the porch-supports and roof, which gives the main gable just sufficient flexibility of silhouette to soften the inevitably hard roof lines.

It is seldom that a small suburban house depends very much for its effect upon color and detail, but the next example illustrated, Figure 4, a cottage on Oak Road at Tarrytown, New York, is an exception to this rule. For the



FIG. 4. A COTTAGE ON OAK ROAD, TARRYTOWN, N. Y.

Ewing & Chappell, Architects.

stained. The garden is cleverly tied to the studio by means of the picturesque lattice screen which shows on the left of the picture. Figure 3 illustrates a cottage on the estate of Mrs. George E. Wood, at Salisbury, in Connecticut. In this cottage the architects, Messrs. Mann & McNeill, have rendered the familiar type of small New England farmhouse, but with sufficient modification and interest of detail to give it an

first impression is of brilliant contrast between the clean white of the walls and the dark shingles. A second inspection reveals an unusual amount of detail in the form of minute mouldings. In Figure 5 we have a type of long, low gambrel-roofed house, which, at the hands of a less skillful designer than Mr. Wilson Eyre, its architect, might have resulted in an uninteresting and commonplace composition. The way in

which the overhang of the roof has been supported aesthetically on wooden brackets introduces a feeling of grace, where the disagreeable effect of too much roof for the size of the house would otherwise have been remarked. The placing and arrangement of roof employed in the large dormer is especially worthy of note; it is also to be observed that the architect felt the necessity of even more securely fixing this dormer,

are given chiefly to show what different impressions may be produced by a change in the point of view. The limitations of photography are here apparent, proving that the only way to really know a house is to go and see it. The attractive natural setting of Mr. Kirby's house, and the way in which the most has been made of its advantages, deserve mention.

The next two illustrations, Figures 8



FIG. 5. HOUSE OF MR. E. A. CRENSHAW.

Chestnut Hill, Pa.

Wilson Eyre, Architect.

which he has accomplished by breaking out the gabled hood over the entrance and butting its ridge against the wall of the dormer under the windows. The floored stone terrace, which presumably is used as a veranda, deserves notice for its appropriate and sufficient handling. Figures 6 and 7, like Figure 1, illustrate the home of an architect, Mr. Henry V. Kirby, situated at South Orange, in New Jersey. Two views of this house

and 9, illustrate a very different problem in suburban house-designing. In this case the architects, Messrs. Hill & James, were required to design a house on a restricted treeless plot situated on a slope. Figure 8 shows how advantage has been taken of the falling grade to accommodate a basement and an extension, making the house, in that part, four stories in height. To compensate for the lack of a natural background,



FIG. 6. HOUSE OF HENRY V. KIRBY, ARCHITECT.
South Orange, N. J.



FIG. 7. HOUSE OF HENRY V. KIRBY, ARCHITECT.
South Orange, N. J.



FIG. 8. THE ANGIER HOUSE.

Quincy, Mass.

Hill & James, Architects.

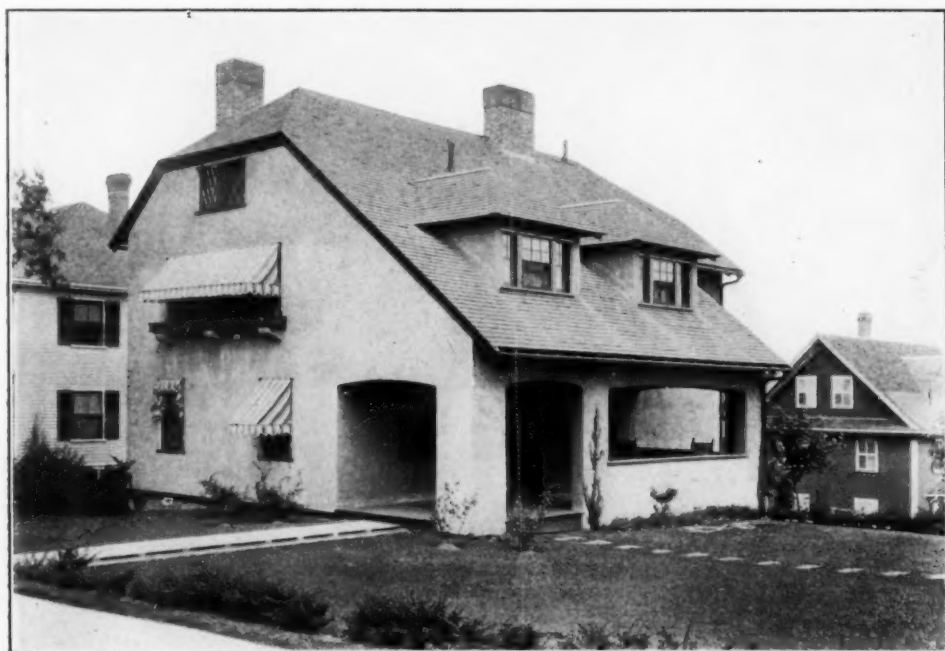


FIG. 9. THE ANGIER HOUSE.

Quincy, Mass.

Hill & James, Architects.



Marshfield, Mass.

FIG. 10. SEASIDE COTTAGE OF MR. E. M. BLUNT.

Thomas Atkinson, Architect.



Marshfield, Mass.

FIG. 11. SEASIDE COTTAGE OF MR. E. M. BLUNT.

Thomas Atkinson, Architect.

the architects have found it necessary to provide the greatest amount of variety in the silhouette of the roofs and to attract attention at the same time to the plain cement wall surfaces, whose only visible adornments are the massive projecting second-story window sills, all the other sills being architecturally negligible. This problem of the barren restricted site, which is apt to occur with increasing frequency, presents the max-

the least expensive of all, while it is also the least permanent, being without a cellar and of the lightest stud-frame construction, without interior wall finish. It is a seaside cottage, situated at Marshfield, in Massachusetts, not intended for occupancy all the year round. The grounds, being in an unfinished state, cannot be fairly considered in relation to the house. In fact, the house itself is not a home in the sense of a



A BROOKLINE HOUSE FINISHED IN PLASTER.

Brookline, Mass.

W. G. Rantoul, Architect.

imum of difficulty to the designer. The house must be equally well designed from all points of the compass on account of its exposed position, while it can rely on little or no help from its surroundings.

Our last example, shown in Figures 10 and 11, is different again from any of the other houses in this series. In the first place, it is, perhaps, by far

permanent domicile, but it has been introduced here because it contains suggestions of what may be done by a competent designer, who has but a little money with which to obtain a pleasing effect, a task which, it need not be pointed out, presents peculiar difficulties and requires frankness in the use of materials, and which is so rarely appreciated.



Villa Nova, Pa.

HOUSE OF MR. P. H. MORRIS.

The charm of the right kind of house among trees. A little more planting along the base and perhaps carried out to the steps would complete the place as far as the picture is concerned.

Brockle & Hastings, Architects.

Treating the Grounds About the House

Mr. Howson Lott of Lonelyville, N. J., or Rye Neck, N. Y., rises at six thirty or seven of a wintry morning, catches the seven forty-one or the eight eleven on the Delay, Linger and Wait, or the New York, Long Island and Hudson River Railroad, spends thirty to sixty minutes or more on the train, wiling away the time, it may be, as he peruses a satirical description of himself and his ways written at so much per line by a dyspeptic newspaper man in a ten by twelve flat overlooking an inner court. Before his journey is ended he must cross the river in an atrociously stuffy ferryboat or take a car down town. His day's work done, he reverses the process, having spent probably from two to three hours or more of the day in traveling. Why does he do it? Because it is worth while. He is willing, despite the ridicule of our friend of the comic paper, to give up a good deal in time and trouble to get fresh air to breathe, the sight of real grass and trees in summer or real white snow in winter; to hear the singing of an occasional bird or see the whisking of a stray squirrel that has escaped the gun of the predaceous Italian, the small boy or the alleged sportsman; to raise some flowers or vegetables or eggs himself; and to feel a sense of liberty, to have a home big enough to live in with a space around it, in which the air may freely circulate; and, above all, to have an abode and a piece of the earth's surface that he may call his own.

By this time Mr. Lott, contemplating building himself a home, as a rule, has got beyond the stage of simple faith in the local carpenter or the books of Mr. Shoppell as aids to designing a house. He realizes that there is something more to it than making the rooms of the requisite size, making the structure sound and stable, installing the latest electrical and plumbing devices. A little dimly, perhaps, but still effectively he feels that his house ought to be somehow an expression of himself, and that if he is to

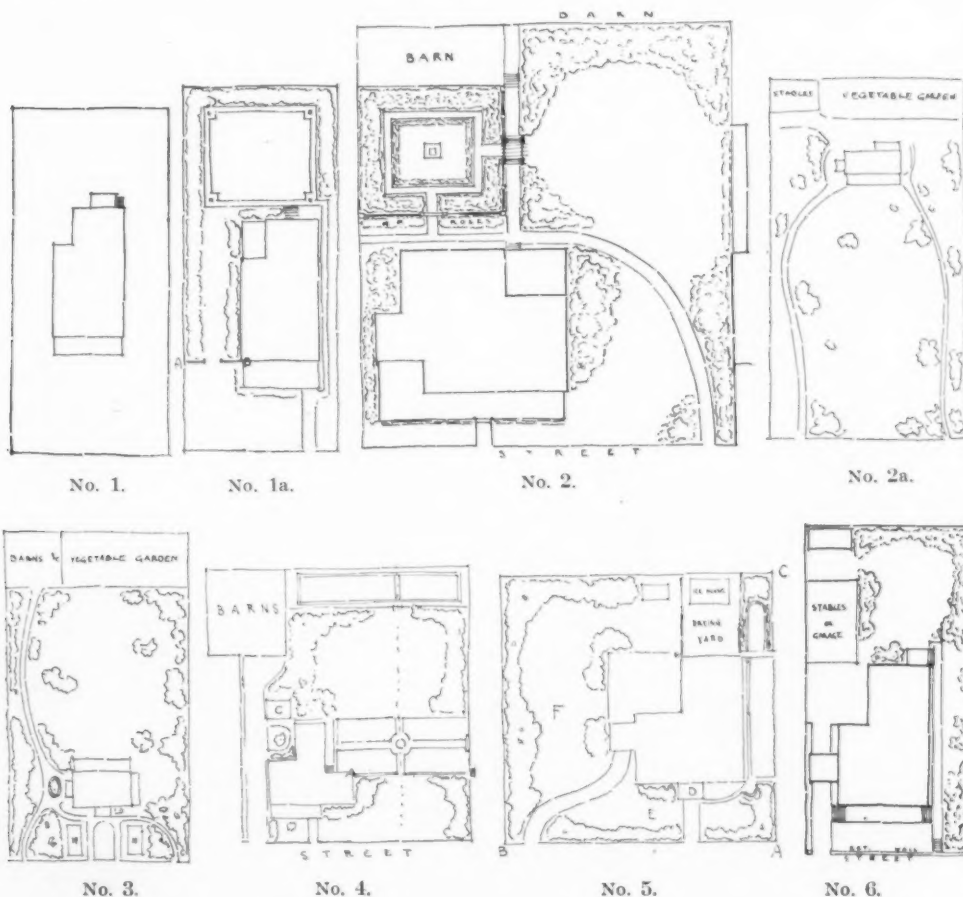
be content in it, to be unwilling to leave it in the morning and glad to get back to it in the evening, it must be imagined and perfected not merely by an artisan, but by an artist.

So our enlightened commuter has found out that whether he is going to lay out \$5,000 or \$50,000 on a house it is the safe and economical thing to pay someone who knows five per cent. or ten per cent. to show him how to do it. But the house is not the only thing for which he braves the daily ordeal of trains, ferryboats and cars. There is the ground on which it stands which he bought by the front foot or by the acre, but which in any case ought to be not merely a place to put the structure, but, in a sense, part of it. Since he has paid so much for the ground, he ought, as a mere matter of getting a return on his investment, to get the most possible out of it. It surely seems absurd to pay a fancy price for a luxury like a little bit of land and then to bestow so little care or thought on it that it yields a mere fraction of the return in use and beauty it ought to bring. It is like buying a \$2,500 piano so that the children may practice their five-finger exercises.

Mr. Lott is an expansive and hospitable man, and will be happy to take us out to see his little place. So we run the gauntlet of the cars, the ferries and the trains and accept his invitation to dinner. He will take you round and show you his trees and bushes, discuss the mosquito problem, and as you sit on the veranda in the dusk considering one of his good cigars, he will, if you encourage him, tell you the history of his experiences with the real estate man, the grader, the builder and all the rest of them. He is a little hazy about the functions of his architect, but gives him lots of credit for the arrangement in the butler's pantry or the closets in the spare bedroom, but is inclined to think he should have kept a sharper lookout on the plasterers and tells you how much

better a job was done when some of it had to be taken out and he looked after the repairs himself. His notions about the merits or demerits of the design are somewhat vague, for Mr. Lott, excellent fellow though he is, needs educating on this subject. Whether this education is to come through the public schools or from some other source is hard to tell

put down a cement walk, straight or curly as the case might be, smoothed off the surface, sowed some grass seed and let it go at that. Probably he left various and sundry old boards, bricks or plaster six inches under the surface so that the owner wonders in summer time why those brown patches in the lawn seem to have come to stay in spite



at present, but we shall have little sentiment in our architecture until those who pay for it get it in themselves.

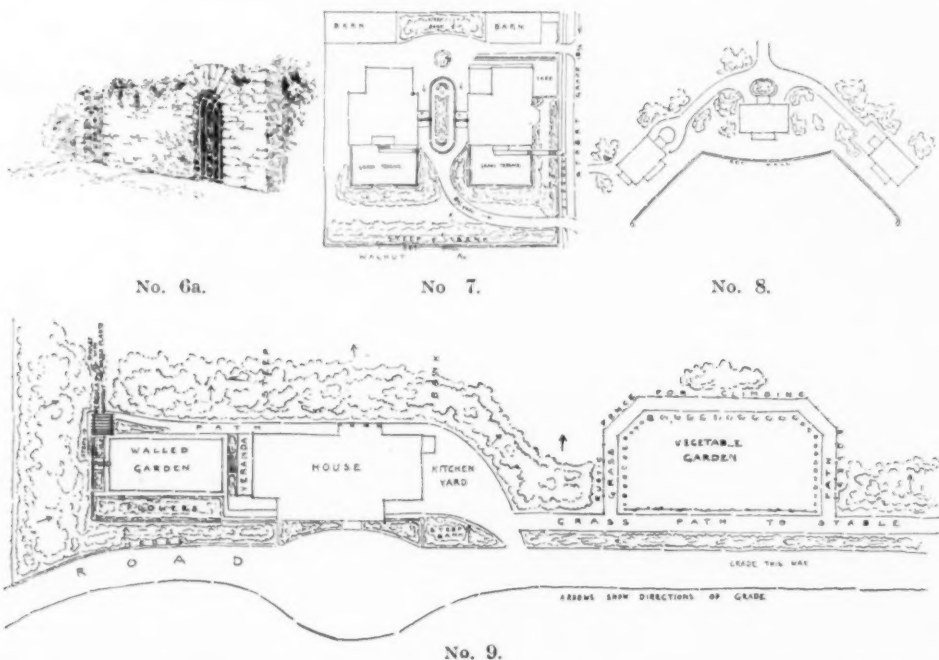
If our commuter is hazy about his house, he is still more so about his lot. He put his house thus and so because—because there seemed to be no reason for putting it anywhere else; the house built, he got in the local grader who

of the sprinkler's going all day. Then Mr. Lott got in some trees and bushes from the nurseryman, set them out here and there and sat back and contemplated the result with satisfaction. All up and down the street his neighbors have been doing about the same thing; a smooth lawn, mostly badly shaped, if it is anything but flat, some trees and miscellan-

eous bushes, probably including a Japanese maple, a golden elder, a purple barberry, a *chamaecyparis plumosa aurea*, and a Koster's blue spruce.

Looking up and down the street the scene is cheerful and American with low fences, or none at all, waving trees and grass shorn within an inch of its life as far as one can see. But it is all rather futile and aimless. The house and the grounds as a rule do not really fit. The best part of the latter is dedicated to the public. There is seldom any evidence of a definite scheme, a serious

plain that the first and most important question of all is the placing of the house, for on that all the rest must depend, the paths and roads, the turnabouts, the getting-in of coal, the shape and size of the lawns and so on. It is safe to lay down the broad principle that the house should not be put in the middle of the lot. This, on the average narrow and deep lot, will usually make two largish pieces (front and rear) approximately square, and two narrow ones at the sides on the length of the house. Take a lot about 50x120 feet,



attempt to unite the house and lot into a home. And it is really astonishing that with all our American sympathy for the things that grow out of the ground and leaf and flower, it does not yet seem to have occurred to us that they can be combined into a scheme of decoration.

Well, what are we going to do about it? Is it not "up to us," hypercritical folk to show what better can be done, and how? Suppose we consider the case generally and discuss a few typical examples of better treatment of the suburban lot. A little thought will make it

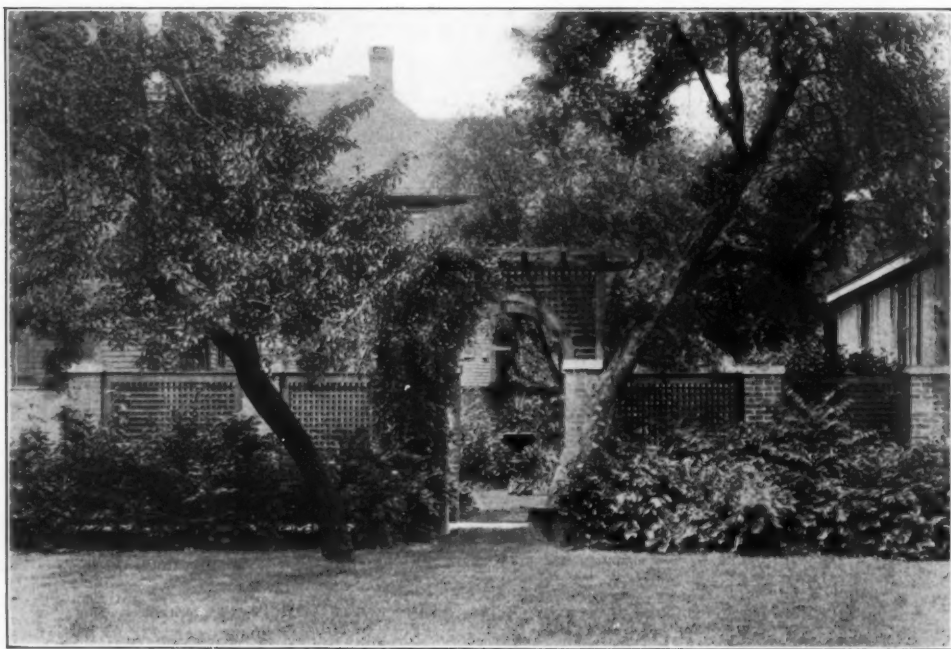
as diagramed in No. 1, the commonest in Suburbania. Here nothing is very wide or narrow or deep, or very anything; all the pieces are as nearly alike as can be and difficult to treat with individuality. But suppose we take the same house and put it on the same lot, but pushed it to within fifteen feet of the street and over to the right, leaving about six feet for a hedge and a path to the kitchen. There will be a space in front of the house enough to separate it from the street; a fence or hedge of some kind can be put at A-B with perhaps an arch.

with roses cutting off the back part of the lot from the front and giving a long vista through foliage from C to D. There is space for some interesting planting between the house and boundary, and the back part of the lot can be treated in a dozen different ways to make a consistent whole and to utilize the space to the best advantage. (No. 1a.)

A hundred-foot lot in Corning, N. Y., contains an old-fashioned and spreading kind of house up in one corner and within

will show the happy effect of leaving an old apple tree of a rambling habit to give an air to the garden by its free and unconventional growth and the sentiment attaching to it as a relic of former times and circumstances.

Here is a plan for a hundred-foot suburban lot made by adding a vacant lot to the one on which the house had been built. (No. 4.) This brought the house to one corner of the double lot, as the plan shows, and it was desired to screen the



A VIEW OF THE WOOD TRELLIS AND PLANTING OF THE LAYOUT SHOWN IN NO. 2, ON PAGE 434.

ten feet of the street. (No. 2.) As part of the veranda is more retired and screened from the street, plenty of privacy can be had for the after lunch cigar or the evening tete-a-tete, and the rest of the lot cuts up admirably. There is a good lawn with shrubbery round it, the boundary on the right is a handsome stone church with Boston ivy growing on it, and at the rear of the house is a little formal flower garden enclosed with a pier and trellis fence with two entrances. The picture, on this page,

rear of the place by some kind of wall or fence from A to B, and to provide for a flower garden. The simplest solution seemed to be to fence the flower garden with a trellised wall or pergola, putting it where it would screen the rear to the best advantage. A small vegetable garden was placed at the back and arranged to give a long vista from the street through the flower and vegetable gardens to the back of the lot. A small outbuilding moved to C made an enclosed court for the rear of the house

and the rest of the layout follows so as to give a small lawn in the front and a large secluded one at the back fringed with foliage for the use of the owner. This is not necessarily an ideal arrangement, but perhaps as good as can be devised under our American custom of opening at least a part of the lot to the street.

Let us take a larger lot of similar shape and from one to four or five acres. It is likely to be arranged in this kind

rear of the lot, giving on a lawn that may be decorated with a boldness and on a scale proportionate to its size, and having the usefulness that comes from beauty and privacy. This lawn is free to the owner, but the other is free neither to the public nor the owner.

All these are schemes for dividing flat or flattish pieces of ground. But when the grades become steep the question becomes rapidly more complex and difficult to generalize about, as each place is a



ANOTHER ATTRACTIVE BIT OF PLANTING AND TRELLIS WORK.

of way: (No. 2a), assembling the house and outbuildings and back regions in the rear of the lot with a long drive to reach them and a big bare lawn with decorations inadequate or out of scale, dedicated to the public. But suppose a layout something like this. (No. 3.) Here the house and outbuildings are sufficiently removed from the street with the space in front treated formally or informally, as the case may be, the display front of the house towards the street, but the real front towards the

problem and a law unto itself. If a lot slopes rapidly down to the street, or if the street has been cut through an elevation so as to leave the lots high up, it is an excellent plan to put the house near the street with a terrace in front, supported by a wall on the street, then the layout may be something like this: Those sitting on the terrace or the front veranda can see what is going on in the street, themselves unseen. Here is a plan for such a lot with a little picture to show how the front retaining wall might

look. (Nos. 6 and 6a.) Another problem too common and less easy of solution is when a street runs up or down a hill and the houses fronting on it have necessarily one side high out of the ground and the other buried in it. Of course such a state of things ought never to arise, but it often does in this land of street planning on paper where it is assumed as a first principle that all streets must run straight and at right angles. Here is an instance. (No. 5.) The ground falls rapidly from A to B and

cuse, N. Y., was arranged by the writer like this: The houses were set as far back as possible from the main street merely allowing space in the rear for the stables and service road. (No. 7.) The lots were originally on a steep slope, the grade of the side street being eighteen per cent. Now for purposes of comfortable living, the steep lot must be cut into terraces in one form or another. There must be points of rest for one cannot always be digging one's heels into the ground to avoid sliding down hill.



HOUSE OF MR. THOMAS LAMONT.

Englewood, N. J.

Mann & McNeill, Architects.

This house sets well on a gentle rise and is well united to the ground by the foliage frame rising on both sides and merely opening to let the steps through. It will look even better when the shrubbery at the base of the house is better grown. Even the tree in front which cuts so large a piece out of the house adds much to the attractiveness of the picture.

gently from A to C. The house was designed to have one entrance from the porte-cochère a story lower than the front entrance at D. D is three feet below A, a difference in level which is concealed by the planting. Most of the slope is managed on the lawn E, while F was made nearly level by cutting down near the house and filling up along the alley.

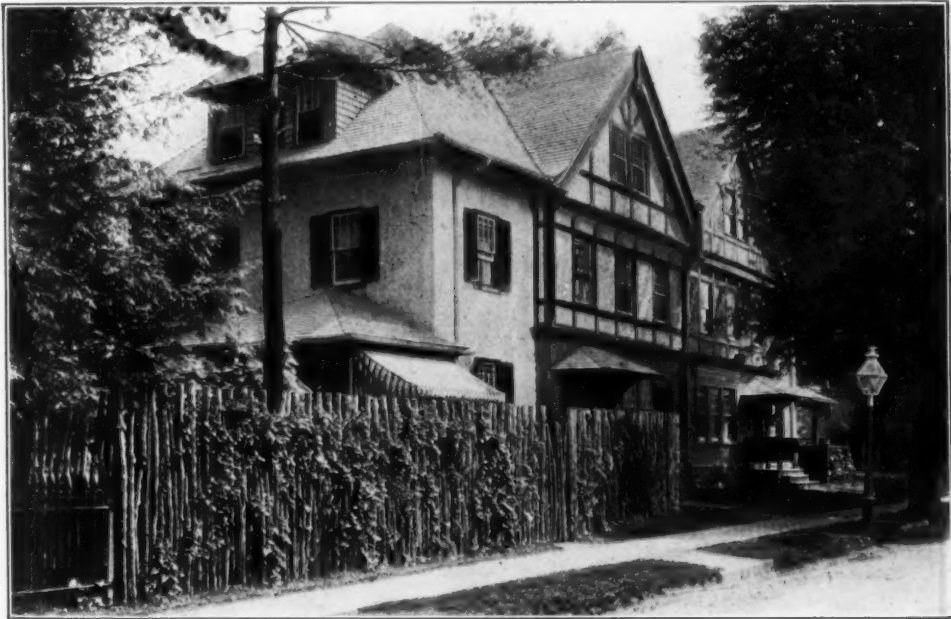
Not common, but still to be found here and there are two houses on adjoining lots treated as one. Such a case in Syra-

Now terraces are nothing but steps on a large scale. So on the highest step were put the stables and service road. On the next lower step the houses, the round ended garden between them and the two large square grass terraces in front of them. (Remember, gentle reader, that a terrace is not a sloping bank, but also and especially the flat space on top of it.) Then two grass-walled terraces were made, not merely to look well, but to furnish a stretch of

turf to walk upon, and to give a sense of security and rest that a steep slope never can. Between the two houses the single approach road to serve them both rises at an eight per cent. grade. The final step, the riser of which is a retaining wall with a shrubbery covered bank above it leads down to the street. Such is the general idea, though the whole arrangement is more complex; for instance, the first step on which the barns stand was formed by excavating ten or twelve feet and supporting the cut by

be clear that in a case like this, a modification of but a single foot in the house grade would throw all the others out of gear. The houses are, unfortunately, as different in design as they can be, but the effect is successful enough to justify the treatment.

At Ithaca, N. Y., is a remarkable instance of three neighbors having agreed to pool their interests and live and build their houses on a plan like, as near as the writer can recollect, the sketch shown in No. 8.



ZANTZINGER HOUSE.

Germantown, Pa.

Robson Perot, Architect.

The comfortable and home-like look of this enclosure, and the desire it excites to see what is within makes one wish to see more such in suburban America, in spite of its exclusiveness.

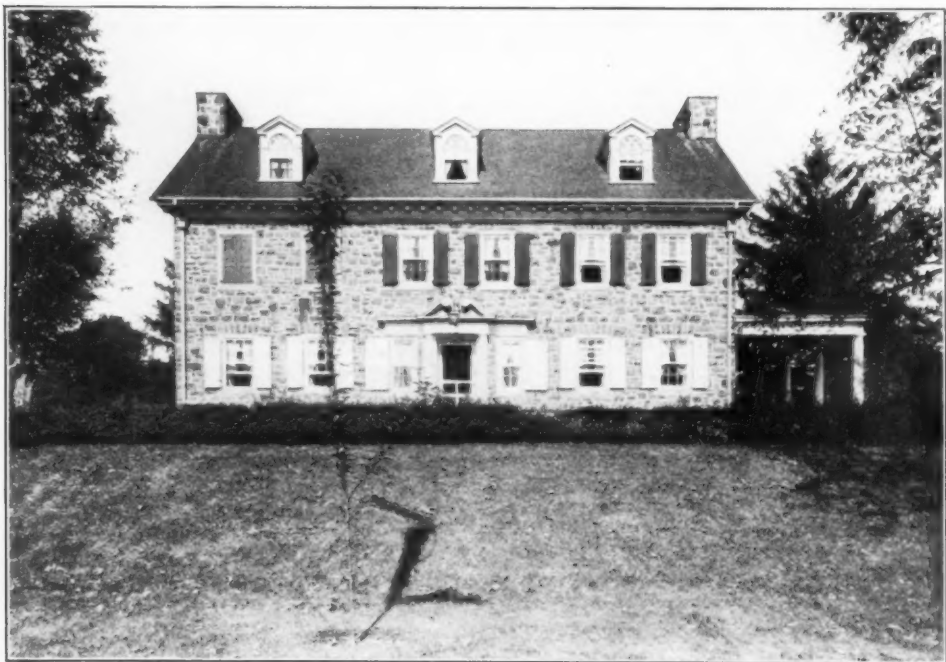
retaining walls; but between them is a high sloping bank, covered with forsythia suspensa, which ought, by this time, to be a fine sight. The garden between the houses is below its upper retaining wall and above its lower one, each wall being about three feet high at the highest point, while the divided road ascends on both sides of it. Much care was spent in determining the best level for the houses, and in adjusting the various grades to the best advantage, for it will

These three houses are similar in general design and the propriety of the treatment is more obvious. These joint stock arrangements of lots have many advantages. Each house gets the benefit, as far as effect goes, of the adjoining property, there are fewer roads and paths necessary, and the general layout is simpler. Besides, it shows an indifference to that kind of popular exclusiveness which surrounds a lot on the street or a lot in the cemetery, with

a barrier which secures neither privacy nor protection, but merely serves to mark the boundary as were it to say to its neighbor: "This is where *you stop*, my friend, and *I begin*." We don't put walls around our front yards, as they do in Europe, to get seclusion and the use of the space for ourselves; but we put up little fences that anyone can see through and over and which merely

descends to the lower story and ascends to the upper ones. (No. 9.)

The general plan arranges itself attractively along the upper part of the lot with many a device to make the hillside practicable to live on: First, a big step or platform is made on the side of the hill, partly dug out and partly filled to accommodate the house and walled garden. On the side of the latter nearest the ap-



HOUSE OF THOMAS E. BAIRD, JR.

Brockie & Hastings, Architects.

The hedge seems too close to the house or the house too close to the hedge. One feels that an opening up to the centre with an accent in the shape of a pair of bays or other formal plants in front of the masonry strips between the door and side windows would give this house a centre which it partially lacks. Steps ascending the bank between a mass of shrubbery covering it would make a rich setting for the whole.

seem to assert separation from the neighbors without real benefit.

Within the last year or two a house has been built at Stockbridge, Mass., on the top of a steep slope of six or eight acres. The entrance to the house faces the road, and the front (of the house) faces the prospect. The ground being so steep the front is much higher than the back, and the interior is ingeniously arranged so that from the entrance one

proach road is a retaining wall seven feet high above the garden, on the other side is another wall about as high below it. Above the garden thick planting will presently grow up and conceal it from the street; on the other side one looks over a balustrade on to a deep valley and an extensive prospect. Not only does the lot slope rapidly from the road, but the road itself has a grade of about eight per cent. The bank in front

of the house and garden and kitchen yard is made by filling, and kept in place by grass. All along it for a depth of about forty feet is shrubbery planting, carried as far as the stable, to tie the whole plan together by a practically continuous mass of foliage as a base to the whole. The vegetable garden is placed on the most fertile and least steep part of the grounds, and near enough to the house for convenience. The corners are cut to obviate the ugliness of an angle obtruding into a sloping lawn. A fence for climbing roses encloses it on three sides, and a grass walk runs all around with small fruits, blackberries, raspberries, currents, gooseberries and apples and pears on cordons, with the central space for all the various and necessary vegetables. Through the shrubbery and vegetable garden a broad grass walk runs from the back yard to the stable.

Now we may attempt to view a few general conclusions from all these instances. On a level lot or one of moderate slope, the most important principle is to get the masses or areas of ground arranged to the best advantage; this usually means that one of them is a good deal larger than the others which should be subordinated in proportion to their uses or style of treatment, all of which depends, of course, on the location of the house. Then the treatment of the parts may be formal or informal, according to the predilections of the owner and the nature of the ground. When the ground is steep, the problem resolves itself into that of establishing the masses at the best levels and getting up or down to them as easily and conveniently as possible. There are, of course, two ways of doing this, one by a "falling-off" place, a large step or retaining wall with small steps for pedestrians, the other by a "sliding-down" place, a slope from one level to another. The examples discussed may give an idea how endless are the ways and means of using the two devices.

Of course, the chief means of decoration of making the whole composition interesting is the foliage of trees and shrubs. Some readers will be asking why I do not tell them something about this fascinating subject. But *ars longa*,

vita brevis! We have already considered the first principles of arrangement of our salient parts very cursorily, perhaps, but to the extent of two or three thousand words; and it would take many thousand more to give an idea of the immensely varied materials that nature and the nurserymen have put within our reach to express our feeling for texture, form, color and size. But it may be as well to give a little advice as to the care and maintenance of one's lot whether its layout is good or bad; whether it has a coherent and obvious scheme, made by some one who knew what he wanted, or whether it was done in the usual way with the aimless and futile effect of the average suburban lot. It will be well to mention that the ill-planned or unplanned lot costs as much or more trouble to take care of than the well planned one. Most important is it to remember that the best way to keep a place in good order is to make it so in the beginning. This means thorough cultivation over all surfaces excepting the walks to a depth usually not less than fifteen inches. "Don't expect your shrubs and plants and grass to grow if there is no soil for their roots to penetrate for nourishment. Don't turn the sprinkler on those brown patches in the lawn, but dig them up and sow them again. As likely as not you will find clay or builders' litter or other detrimental stuff underneath. Replace it with good soil.

"Prune deciduous shrubs and trees when planted by cutting off about one-third of the tops. This is merely done to lessen the demand on the roots weakened by transplanting. Don't prune afterwards, excepting to cut out dead or straggling shoots. Don't on any account let the hired man slash your bushes into ugly shapes of fungi or pumpkins all alike, no matter what the variety, a forsythia exists to grow like a forsythia and a spirea like a spirea and so on down the list." Besides, this so-called "pruning" cuts off most of the flowers, and injures the bushes.

Trees and shrubs are like other plants in their desire for cultivation, food and water. Deciduous trees and shrubs all

like manure and to be watered in dry spells. "Treat your trees and shrubs, in fact, like a farm or garden crop." All shrubs are better for mulching, i. e., spreading a layer of leaves, hay or straw with some manure over the roots. "If you have any rhododendrons, kalmias, or azaleas, keep them mulched all the year round. Don't take off twenty crops or so with the lawn mower in one season and expect your grass to go on producing forever without fertilizing. You can

the wise commuter about the designing of it may be in season, for, although it is not possible to teach the art and mystery of landscape gardening, any more than of anything else, in one lesson, the reader may be saved the perpetration of some of the more common and obvious errors. "Assuming then that your house is placed to advantage, don't spoil the value of your spaces by cluttering them up with things. Don't put a round or starshaped bed of geraniums or cannas in the mid-



MRS. J. B. RUSSELL'S HOUSE.

Dobbs Ferry, N. Y.

Mann & McNeill, Architects.

The narrow terrace on which this house stands is not adequate as a base. It should have been made much wider, or omitted and the ground should have sloped gently away from the house. The long line of veranda makes one wish for a long straight line of walk in front of it (if there had to be a walk), or a curve better in line and grade. The two flower beds in front and the rather futile planting below the veranda mar the general effect.

spread a layer of old stable manure over the grass in the fall and rake it off in the spring, say about one two-horse wagon load to every 100 square yards, or you can scatter about half a bushel of wood ashes and 15 lbs. of bone meal in all to every 100 square yards, in two or three applications, beginning in the spring and renewed every three or four weeks."

"So much advice and warning about the upkeep of your lot." A few words to

dle of the front lawn. Don't give way to the temptation to stick in a bush or tree wherever there seems to be a space to put it. Always try to picture your tree or bush, not as a scraggly pole or bundle of sticks as it comes from the nursery, but as a large and rampant mass of foliage big enough to sit under or to stop a gap eight or ten feet wide. If you prefer the popular informal style like most of your neighbors, remember that in a general way, the lawn is a

picture and the frame is foliage, and so be careful how you scatter bits of the frame over the canvas. If you have a small lot, and want to have a flower border round the back of it, make it wide enough, six or eight feet or more, and have plenty of tall growing things,

helianthus, bocconia, hollyhocks and so forth at the back. In fact, what you do, do thoroughly and positively, always trying to get a clear idea first of some definite scheme, next of what it will look like when it is done."

Harold A. Caparn.



EMERY HOUSE—DETAIL.

Elmhurst, Ill.

Chas. Burly Griffin, Architect.



Dedham, Mass.

THE W. H. GRAY HOUSE.

This house is set comfortably and naturally on the ground. The background of foliage is good, but some additional low planting on one or both sides of the house would unite it better with the ground and give atmosphere and distance to the foliage at the back. The hedge in its present ragged state is irritating, and looks as though the plants were too far apart. The general look of the place makes one wish for a scheme of prim and trim formal gardening near the house, with low hedges and rectangular grass plots and flower beds.

James Purdon, Architect.



Decorating and Furnishing the Country Home

When the house is finished constructively, the question arises as to wall decoration. Perhaps the smooth white finish or the rough sand, tinted or not, will suffice for a while, giving the home builder, who as a rule spends more than originally intended, an opportunity to think it all over very carefully. His wife perchance will be somewhat more impatient. She does not appreciate until the first winter sets in how much more important at the outset is the quality, durability and putting on of the paper sheathing, if the house is wood, or of the damp- and water-resisting protectives if the building is brick, stone or concrete. The bread-winner, however, who has to meet the architect's certificates, and who perhaps has had to pay a round premium at the monthly meeting of the Building Loan Association for his money, is the real one who finally makes the decision.

Let us assume that the house is almost ready to be turned over to the owner, the equipment so far has been satisfactory, and now for a final talk with "my architect" as to its interior embellishment, suitable furniture and wall decoration. This may, on his advice, have been postponed for a year or so to give the plaster a chance to take a normal setting after the heating apparatus has done a winter's work, and it were well so. But now, having arrived at the proper time for action, what shall be used?

Shall stencil patterns, more or less elaborate, be applied on our rough finish? Shall we select of the numerous

patterns of inexpensive wall papers, with their touch of outdoors in flowered designs, or subtle conventional figures? Or perhaps we can spend a little more money and investigate the many dainty fabrics that have been successfully used for several years and have much in the way of durability and quiet simplicity to recommend them. There are canvas, burlap, Japanese grass cloth and others too numerous to mention. Some of these come specially prepared for sanitary requirements and in a variety of colors. Their textures also vary in roughness and delicacy. Many of these materials are of course not to be considered in the house of very modest expenditure where suitable wall papers which are to be had for the various apartments, in a variety of attractive designs and colors, must be used. The better stocked purse may, however, investigate and consider the claims of the woven materials which are of greater cost than wall paper, namely, tapestry, burlap, colored buckram and colored chevot, to give a typical list.

Burlap may be got specially treated, tinted, and stenciled with decorative figures, if desired. In treating these goods for wall or ceiling covering the material is thoroughly shrunk and will not change much when properly hung. The sizing on the back gives a firm body to the goods, preventing paste from interfering with the outside surface when rolled.

Tapestrolea may be hung as readily and is durable and sanitary. It may be removed and rehung, if occasion requires



it, without material damage, and when painted it may be washed down and the walls thoroughly cleaned.

Other fabrics of varying hues are fabrikona, burlap, crash, canvas, Hessian moire and printed burlaps. Fabrikona wall coverings are woven fabrics of various surface effects, dyed a solid color, or finished in a number of artistic designs for special color and textural effects. They are an aid to the simplicity and sincerity of modern ideals in decoration, giving the surfaces which they cover the textural values of the old tapestries, without the disadvantage of being costly works of art and requiring vast rooms to properly exhibit them. Printed burlaps come in a number of artistic designs, and printed borders and friezes; burlaps with lustrous or with metallic surfaces; crashes of dainty surface effects; and fabrics woven in stripes or figures, securing two-tone results, though dyed a solid color. Kordkona is similar to fabrikona, but has other colored threads interwoven in the plain field. Crash is a special cotton cloth covering, a trifle more expensive than burlap and colored by pigments worked into the fabric, which acquires as a result a soft delicate texture. This material is to be had in a wide range of stock colors, special shades being made to order. It is a plain weave and makes a durable wall covering, being almost as easily hung as paper.

Coverings such as sanitas, sanatile and

leatherole, which are inexpensive waterproof wall hangings, may also be considered to advantage as decorations. Sanitas is a washable wall covering in plain colors or designs, glazed or flat finished, suitable for halls, dining-rooms, bedrooms, bathrooms and kitchens. It is claimed to be more economical than paint, and tough enough to be a good protection to the plaster against cracks or accidental blows. It will stand well under extremes of temperature. Leatherole is an imported waterproof cloth having a heavy paper backing and decorated face. It is an exceptional covering for walls and screens and an effective substitute for leather in decorative work. It is embossed in high or low relief, and is made in a variety of colors and designs, affording a range of several hundred effects, capable of application to the simplest or the most elaborate interior decoration. It furnishes a ready-made patterned groundwork, upon which can be produced an endless variety of color effects. Anaglypta, an imported wall covering, is embossed by a special process from plastic pulp. It furnishes a patterned groundwork for a great variety of color effects. One and a half pounds of oil paint will cover a twelve-yard length, and unless a very dark shade is required that is sufficient to finish it. Every gradation of shade can be obtained. A substantial relief decoration once fixed on walls and ceiling may be



entirely changed in appearance by simply redecorating the fabric, thus saving the expense of new material.

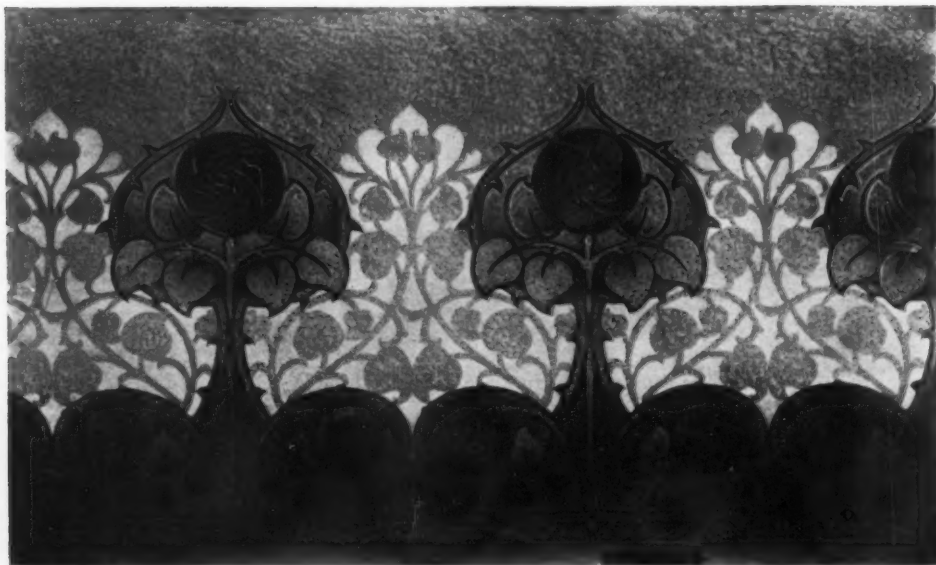
Pantasote is a substitute for leather for upholstery purposes. It consists of two fabrics united firmly together with an intermediate coating of gum, the surface coated with pantasote and embossed, giving it a finish resembling hide leather. It can be finished in a great variety of colors, or with high-relief embossing, either decorated or plain, for all purposes which leather can serve. Shade and curtain material consists of a great variety of printed and woven fabrics of different textures and qualities coated in the same manner as the upholstery goods. The coverings can be washed or cleaned and are durable, water- and germ-proof. For shade and curtain purposes it is a very durable material, fairly inexpensive, and easily kept clean.

Leather also has its advantage as a covering for doors, furniture and particularly for walls and ceilings where the nature of the material lends itself well to filling any shaped space, thus avoiding unnecessary jointing, which on opening might impair decorative effects. The leather surface may be finished in illuminated oil colors laid on lacquer over leaf, and acquire additional beauty by age, time blending and deepening the color tones. The leather used should be of the most perfect tannage, and applied by skilled artisans. The discriminating connoisseur can, if he desires, make, in a portion of his home in

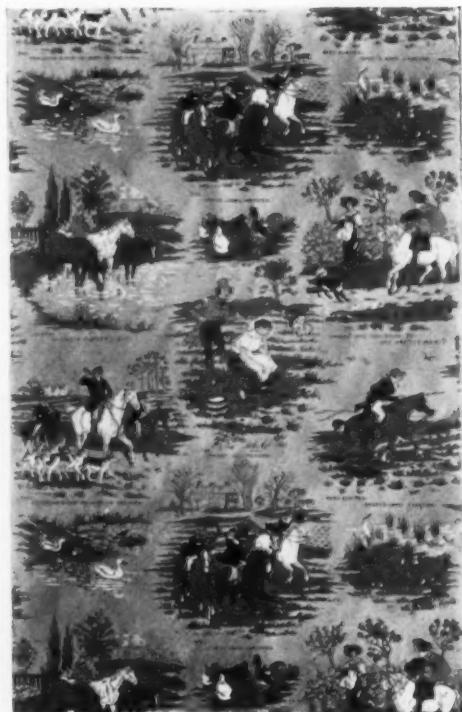
leather screens and wall-panels, examples of the Spanish, Florentine and Venetian schools, where he has an inclination for the "antique," a little money and a fairly permanent abode.

With all the hurry and rush of the present day it is a great thing to come in to where a feeling of restfulness is apparent. Most every one grows tired of extremes, and when the pendulum of "style" swings back in its course to the simple forms, there is a distinct sense of relief to the eye. The American people demand change, but let us take "the gifts the gods provide" and enjoy the "simple life pose" while it lasts. A very charming expression of the true inward meaning of this simplicity in furniture and house furnishing comes to us in the movement which aims to restore the craftsman to his former position of honor as the collaborator of the artist. If one could obliterate the earlier performances of this revival and "start fresh," these furnishings would mean all that it is meant they should. At any rate they may prove a sign-post toward simplicity, and where we can make its products parts of our homes the weeding process has at any rate begun.

For those who can start from the beginning, we find fabrics for the walls in a kind of canvas and burlap of charming colorings to harmonize with almost any color scheme in mind, fabrics which usually have a texture of burlaps, but also come in a loose basket weave, a sort of Japanese grass cloth which is a



A RICH FIRST FLOOR FRIEZE.



SOME ENGLISH DESIGNS.
 FAIRY TALES AND NURSERY RHYMES.
 (Designs reproduced by courtesy of the Emden Company.)



MOTHER GOOSE PICTURES.



MONTHS OF THE YEAR.



FARMLAND SCENES.



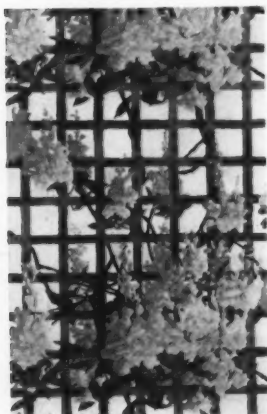
SPANISH RURAL SCENE.

OLD TIMERS, YET ALWAYS NEW.

(Designs reproduced by courtesy of Jos. P. McHugh & Co.)



A BOLD THOUGH QUIET FRIEZE FOR THE DEN.



Wistaria and Lattice.



Wild Wistaria.

MORE BEDROOM DESIGNS.



A HOLLAND SCENE FOR THE DINING-ROOM.

(Designs reproduced by courtesy of the M. H. Birge & Sons Co.)



BABES IN "DUTCHLAND."



A DINING-ROOM MOTIF.



"BABES IN TOYLAND."

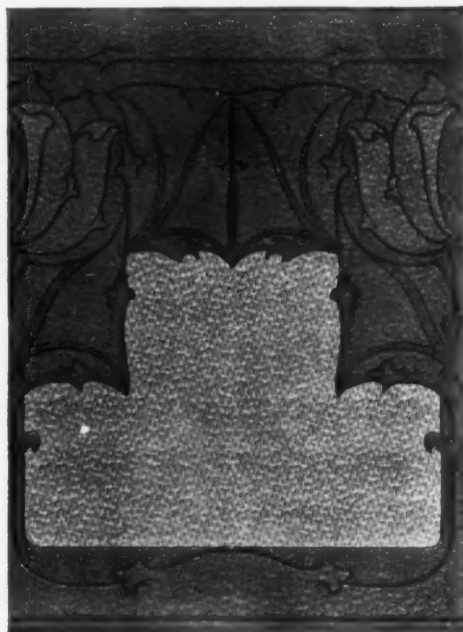
(Designs reproduced by courtesy of the Robert Graves Co.)



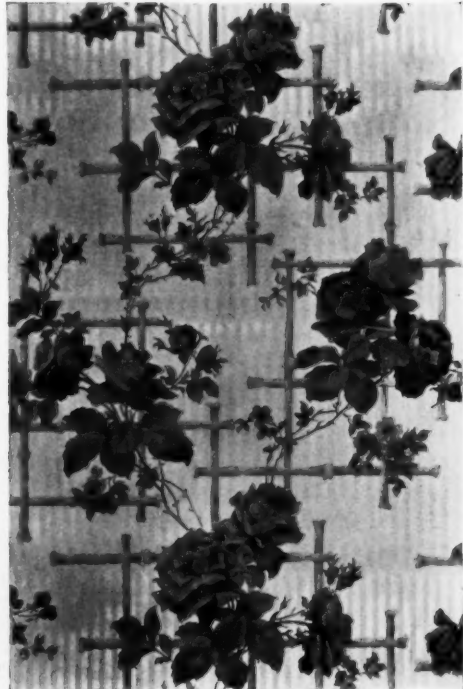
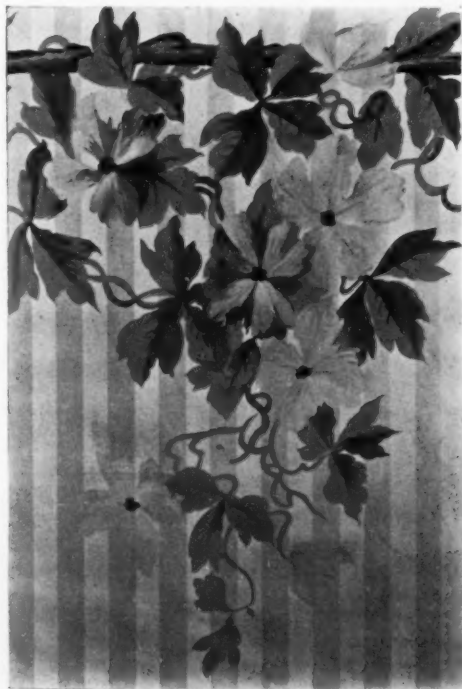
woven grass and gives beautiful effects of light. The color scheme may be carried out in window draperies and doors, for the latter of which canvas is used a good deal. There are the cool gray greens, the woodland greens and all the colors of changing autumn, the russet browns, the yellow browns, and the color of ripe wheat, as well as many bluish tones. They are ornamented with designs in applique or couching-drawn work or darned work of a contrasting but harmonious shade. Then, too, linen velours come, where a rich, velvety surface is desired, in the same wide range of shadings, and loose woven flax-canvas for window hangings, which serve to keep the world out and the cosiness in. This last is used also for upholstery and chair cushions, as well as a heavier grade known as heavy flax canvas, which also is excellent for scarfs for buffets or tables. For scarfs and table linens a homespun linen is available. This is made in the natural color, a warm brownish gray. For this same purpose comes a hand-woven linen 15 inches wide (the right width for runners), and Flemish linen, which is a finer weave. There are colored linens and bloom linens used almost altogether for appliqued designs. A material called blue and white farm is admirably adapted for a blue and white room where quaintness is desired, for it is quite like the old-time bedspreads of our grandmothers' weaving. What is called a casement fabric comes in block printed

linen in a variety of color combinations, nearly always of a conventionalized flower design. If silk is desired there are plain and block printed mandarin silks, madras cloth, scrim, crepe and many others.

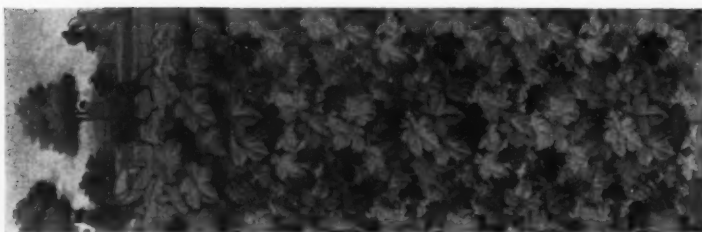
The house is now at the point where the decorator has departed. Even before this the question of new furniture has been discussed. The housewife in her shopping around town has seen many stores and sources of supply both from within and without. She has kept her eye on the advertisements in the magazines and probably has a little library of catalogues. These are mentally and physically marked, ever with an eye to price, for she wishes, as a trader (and all women have a natural gift that way), to obtain the best she can for the expenditure appropriated for her needs. Perchance she has been a member of some woman's club and listened wisely to the talks on Arts and Crafts given by some of the pioneers of that movement, for we are still in the days of such things, though moving rapidly forward. In many cities there are exhibitions more or less permanent of these bodies, Women's Exchanges and the like. So has she been acquiring an education in good taste and she longs for good things. These are not hard to obtain, though, of course, hand work and special designs cost more than machine made articles in quantity, repeated again and again, though often from excellent material with good finish on well designed lines or pat-



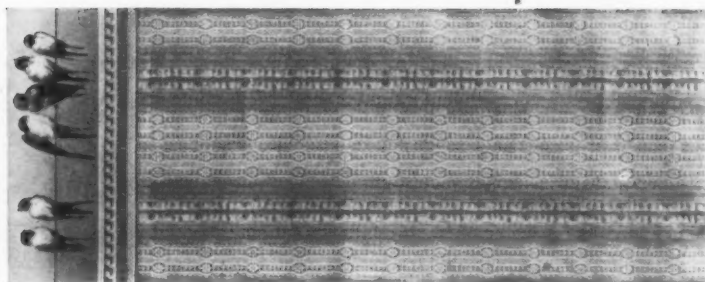
DINING-ROOM FRIEZES.



BEDROOM SUGGESTIONS.
(Designs reproduced by courtesy of the Alfred Peats Co.)



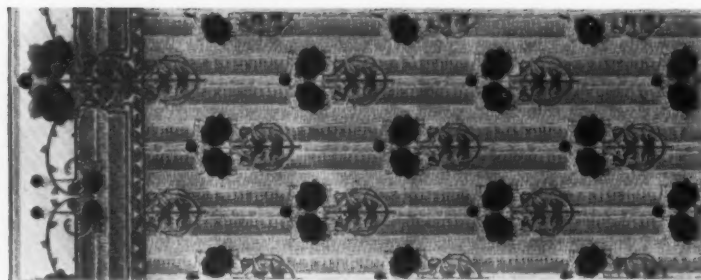
Suggestions of Autumn.



"Birds of Feather."



Good Rose Pattern.



An All Around Design.

SOME INEXPENSIVE PATTERNS.

(Designs reproduced by courtesy of the Gledhill Wall Paper Co.)



terns. The manufacturers, it is only fair to say, keep a very close watch on the market and every commercial possibility is closely scrutinized. Good ideas are sought with avidity and even the be-
 rated business man takes many chances in keeping just a little ahead of his market with new tryers. So, if one knows what to buy, the whole gamut of supply, let us say in New York, and most cities are but a scaling down in the size of this place, may be taken into consideration, running from the Society of Craftsmen and its affiliated individual workers to the various furnishing departments of the great commercial emporiums. To buy through the first source means of course a more limited choice and a more plentifully stocked purse than if one has to limit time and money to the needs of the every-day suburbanite. Without deprecating in any sense the department store, where the discriminating may find good values for their outlays, the quest is perhaps more satisfactorily accomplished in the "shop" or special store, where there is not too great a rush of customers or demands made upon the efficient salesmen. These shops are rather well distributed over the city and are fitted up in some cases with a uniqueness of arrangement quite in keeping with their individual product. This is speaking now not of the retailer, but of the manufacturer who sells direct.

So in the market, we find articles in American ash in the following finishes: The natural wood (protected by a coat-

ing of waterproofing finish), willow green, weathered gray, to a brown (dark nut color), sealing wax red (sumac red with black markings), smoked black (showing the grain in deep brown); also waterproof furniture of willow Madeira style, in which the foregoing stains are used as well as Indian yellow, Delft blue and ebony. The seat cushions to chairs and settees are made of floss and are very comfortable and durable. The furniture known as the Mission style is now deservedly much in vogue. There are chairs of all descriptions for varying needs, but all built with an idea of use and comfort. Tables of a most attractive multitude of shapes and sizes, furnishings for dining rooms, bedrooms, living rooms; in fact, to fill nearly all wants. Many of the shapes are quaint, and much ingenuity is shown in their conceptions. There are many articles named for the various colleges, where undoubtedly its substantial qualities, as well as its progressive ones, make it in demand. What is known as Craftsman furniture is made of oak. The wood is treated with an acid to fume it, then a light surface tint (to the making of which much time has been given) is applied. The result is an autumn leaf color not quite brown and yet not quite green—a sort of autumn-leaf wood finish. It is developed into two shades, one of which has a gray and silvery sheen and the other more of a brown, with a greenish cast. Then, finally a

Clothes Press.
Piano.

Hall Rack.

Secretary's Table.

Nest of Tables.

Chafing Dish Table.

Book Table.

Double Seat.

ORIGINAL "MISSION" DESIGNS.

(Designs reproduced by courtesy of Jos. P. McHugh & Co.)



Good Cheer Cabinet.
Cedar Chest.
Folding-Chair Table.

Magazine Rack.

Desk with Brass Trim.
Double-Chair Table.
Umbrella Stand.

SOME EXCELLENT DESIGNS.

(Designs reproduced by courtesy of Ferguson Bros. Mfg. Co.)



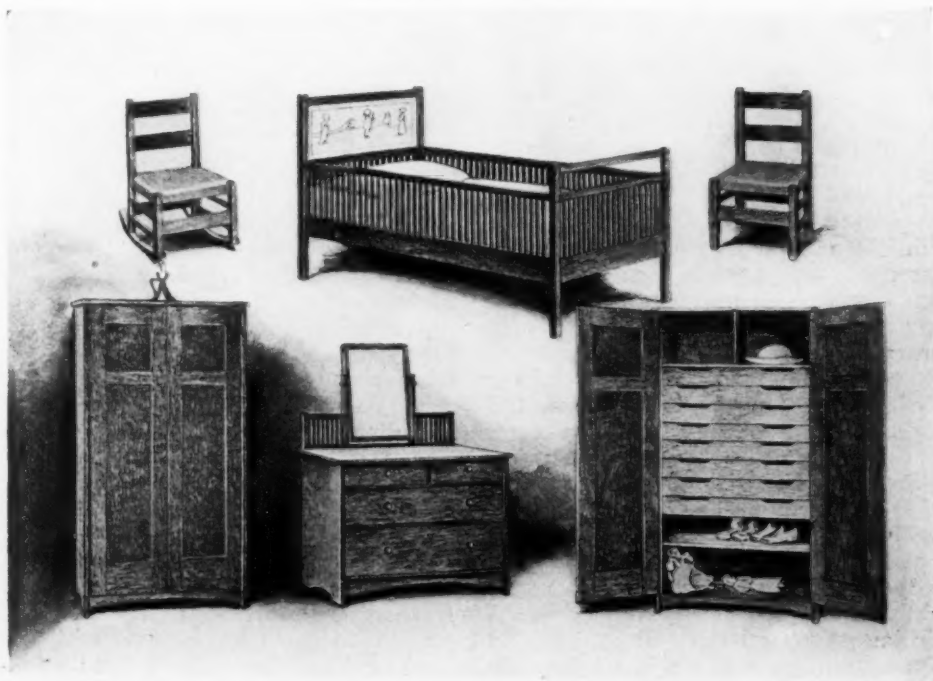
DINING ROOM BITS.



FIRST FLOOR FURNISHINGS.
(Designs reproduced by courtesy of the Craftsman.)



FOR EARLY SUPPERS.



LITTLE FURNITURE FOR LITTLE FOLKS.
(Designs reproduced by courtesy of the Craftsman.)



wood luster is added. The designs are strong and simple of structural form. As in the Mission furniture, the range of objects and shapes and sizes is wide. It would be hard, indeed, to be unable to suit one's taste.

There are good types which may be found in various conditions of soundness of manufacture and genuineness of finish. Each place has its own little touch here and there, even though it may move on conservative lines, or have such a plant that "commercial stock" has to be carried along with the higher class designs and more individualistic treatment.

Now as our house-builder knows where to go for wall coverings and furniture and what is in the market, let him think a little of selections; his material he knows; next comes color and its adaptation. Rooms with plenty of sunlight may be on the blue end of the chromatic scale; and in rooms where the sun comes seldom, if, indeed, there be any such in the country, rich reds, oranges and yellows. Grays in a profusion of multi shades, toned with a basic color, are good on the neutral zone. Hall, smoking rooms, dens, may run from Persian combinations of the turbulent East to the placid monotone of the Puritan.

The dining room should receive attention first, for next to the kitchen it is the beginning of the day. The man of the house arises to go forth to battle. He knows what he is to meet. So let him come into a room that receives the

first peep of sun on a winter's morning. Give him, of course, a comfortable chair. If he doesn't want to read, have your room at least so that when he leaves he does so with a realization of how good a decorator is his helpmate, who has arranged sets of china in the glass-front closets and the crystalline specimens of the glassblower's art. Perchance she has also arranged some specimens of modern pottery on the mantel. Teco-ware, Rookwood, Zanesville, or some Japanese art which she has picked up at V——'s or at some auction. The latter is all right if she has a discriminating eye.

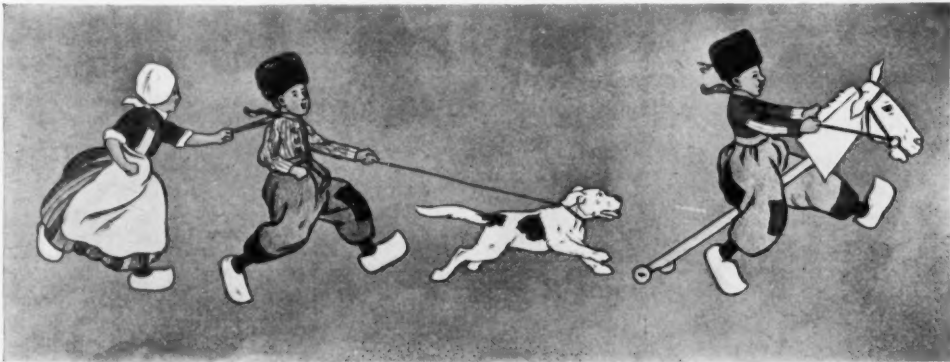
Not less important than the dining room is the nursery. The children may be young and only ready for the house and the kindergarten therein, which their mother has arranged for them. The room is upstairs and gets the first peep of the morning sun and the song of the birds without. The wallpapers are full of stories of seasons out of doors, or they show in simply drawn friezes spontaneous pictures of child life here and abroad, similar to the illustrations which we give herewith. In the room is charming little furniture—cribs or beds or chairs—different sizes, for growth; all plain, but ready for use. In nooks and corners are little desks or tables and cupboards, and looking within we may see the whole paraphernalia of child life. It were good to be here, the most important room in the house, where is ever apparent the mother's hand.

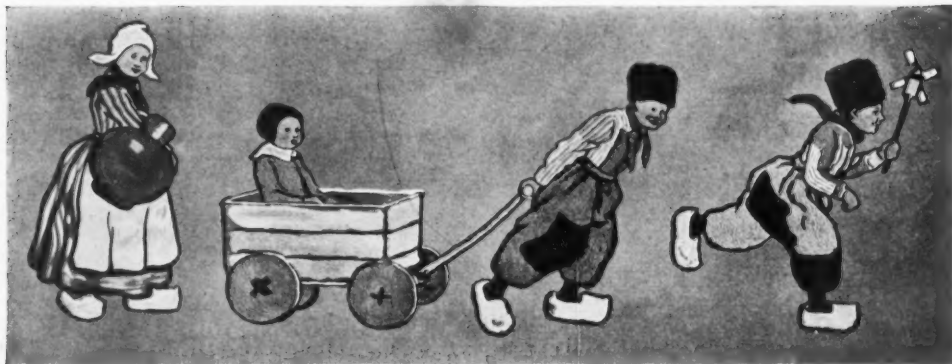


Now the babes are away at school or out in the open, and household chores are for the matron. Perhaps a few neighbors have been in the night before, in the snugger-den, low-ceiled and in dark wood, with plenty of warm color, couches, tabarets, and these quiet pieces of furniture, which look innocent enough from without, but conceal a wealth of good cheer in their interiors. Bottles and glasses and cedar boxes, with the entrancing smell of the Havana. The room is fitted, too, with hammered brass or copper work, trays and boxes and other things nearer the floor; and madam sees that all is made well for her lord's homecoming. Out into the living room, with its provisions for all the family, its Morris chairs, its divans, davenport or settees, its big open fireplace, good all the year round, its bookcases, dwarf-built in, or sectional, the pictures on the wall, with long, low

frames hung on the sight line. Have a piano in the living room, a plain, simple design, harmonizing with the color scheme. Save your money for the keyboard quality, and when on a summer night you hear the beautiful song of the Evening Star don't let it be disturbed by a clash with the quality of the "decorative motif" of the instrument. Perhaps you can afford an organ, and can install it as part of the scheme. You will never regret it, and if you do just play or have played Arthur Sullivan's *Lost Chord*, and the initial cost will all disappear in your own satisfied feelings. In fact, make your home a harmony just as skillfully as music is composed.

We have already been in the nursery. The other bedrooms are in quiet tones—pinks and greens, blues and soft yellows; northern exposures in reds again, counterpanes of the beds to match, and curtains and draperies,





too. No overloading with furniture—the bed, a couple of chairs, a bureau or chiffonier, and the washstand daintily arranged unless you can have fixtures and running water in the room. Yet up another flight and we find the minor rooms for the older children and help. Keep all this in harmony. Don't make this floor a furniture hospital. Have a few good pictures, warm rugs on the floor or rag carpet, matting, if you cannot afford these others, with something by the bed for bare feet. If you have an unfinished attic do not let

that become a catch-all. If trunks are there keep them in order. Store carefully any extra or unused furniture and maintain an open space for the children on rainy days.

No housewife needs to be told very much about her ideals. As a rule they are far ahead of her purse, and so let us ask her if she does not agree with us in making the keynote of the furnishings of the country house: Simple appropriateness, everything to its use and place, the house and its belongings for all.



Orange, N. J.

RESIDENCE JOHN HOPPIN.

A narrow inadequate terrace with too steep a slope.

✓ The Kitchen and Its Dependent Services.

I.

(With Sketches by the Author.)

Miss Jane Addams, in a recent lecture on immigration, described the first impressions of a poor old Italian woman, who failed to appreciate American "improvements," as displayed in Chicago tenements, and refused to use her range because it was *molto brutto* (very ugly). Although too polite to mention it, foreigners of higher rank object to the ugliness and wastefulness of our domestic arrangements. Few American tourists ever have a chance to inspect the French or Italian home kitchen

meals may be conveniently prepared in the well-planned kitchen of a private car or of a yacht, but, except in traveling, such cramped quarters will never become general here, although a cook who has once become accustomed to compact arrangements prefers them.

A French, Italian or German housewife would be horrified to see the amount of coal or gas wasted here (not to speak of the food supplies!) Because when Bridget piles on fuel, coal is cheap and wages high, we shut our eyes,



A model kitchen in Düsseldorf.

where a handful of charcoal in the toy-like stove suffices for the cooking of an ample meal. First kindled after early mass, for the cup of black coffee which, with a bit of bread serves to ward off hunger till noon, it is allowed to die out until time for the elaborate midday meal. Maria or Pia cooks for all in a mere closet, reaching fire, sink, shelves, food, without moving more than four or five feet. We are beginning to appreciate the fact that space should be saved—that less exertion, fewer steps, are required in a small room. Perfect

knowing that a protest from her mistress may mean a sudden exodus with impertinent remarks about stinginess, etc.

The average income in America is not large, but in Europe it would go four or five times as far as it does here, and the living in general would be better. Great leakage occurs in the kitchen, where time, strength and unnecessary amounts of expensive supplies are wasted. We talk of the "Simple Life"—there would be more time for higher things if we cut out the useless. In

doing this, we must not forget to provide lavishly of the essential; while cutting down the size of the kitchen to save steps, let us plan carefully a convenient place for each necessary utensil. Servants, especially in the country, are becoming more difficult to obtain; their



Kitchen in a private car. The bright iron range and broiler have hoods over to collect and disperse odors; the row of windows is seen over. The stove lids are depressed, so that nothing can slide off when the train is in motion.

wages are rising. When, therefore, a good one is found, it is well to aid her with all obtainable appliances to economize her strength, to make her contented; the mistress has less care with one or two well-trained maids, than with three or four inefficient, unwilling ones.

Will a properly arranged kitchen be appreciated by the average servant? Will expensive fixtures be properly cared for? It has been proved by experience, that after her usual cast-iron prejudices have been overcome, a girl likes a room that is conveniently and economically planned. A friend, who recently moved from a mansion which, in Revolutionary times, was the "Governor's House," with a regiment of slaves to serve in the vast underground kitchen, found her cook greatly dissatisfied with the culinary department of the new home. "I think I'll be leavin' ye's at

the end of me month, for I don't feel at home in a bit of a place like this," she sniffed haughtily. But before long her mistress perceived that Mary realized how much less fatiguing was the work, and that even with increased entertaining and less outside assistance than of old, she was less tired at bedtime. Later, both mistress and maids acknowledged to the gratified architect that the house-keeping ran with magical ease. But no one knew how much care had been taken to secure this result.

In olden times the blacks were quartered by themselves away from the great house, free to laugh, sing and make merry. No one wanted them near, and a few extra steps counted for little when labor was cheap. Nowadays, we are apt to forget that every servant needs a quiet, cool little sitting-room, apart from the kitchen, a place wherein to eat in peace, to read or rest in when tired, to receive visitors in comfort. The class of servants we are anxious to engage demands this as a right. When we consider the needs of our hirelings from their standpoint, as carefully as from our own,



Sink in table in centre of kitchen

the problem of domestic service will be simplified.

It is most important to provide a through draught, and plenty of light (sunlight, if possible) in the planning of a kitchen. No hard and fast rules can be laid down for the arrangement of fixtures, etc., as no two housekeepers agree in their ideas. For instance, one insists that the light for washing dishes shall fall from the left, and that the drip



The kitchenette is extensively used in studios and summer cottages by people who have kept house abroad. A French maid, accustomed to a limited space, finds little difficulty in turning out a good meal from a kitchenette six feet square. A copper pantry sink set in a wide counter shelf, covered with zinc soldered to a high back; a gas stove with portable oven, a refrigerator, bread box and a few shelves complete the simple equipment.

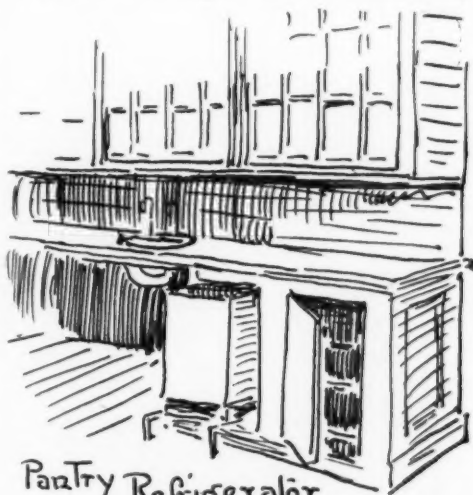
shelf shall be on that side—the next wants two sinks side by side, the light in front and drain boards on either hand. All these trifles must be considered before a perfect plan can be finished. When dishes must be washed thousands of times, a few hundred unnecessary movements are worth saving. The shortest paths from the range to the dining table, from the table to the pantry sink; the best methods of serving hot things piping hot, and cold dishes icy cold; the stowing away of all supplies, the cleansing, the “making fair and clean”—must all be considered, and the relations of dining room and kitchen to pantry, cellar, cold room, store room, servants’ hall entrances, etc., and the disposition of all fixtures, sinks, range, etc., arranged with common sense.

If a mistress were obliged to work in her own kitchen, to dish up elaborate dinners when the thermometer outside stood at over eighty, she would soon

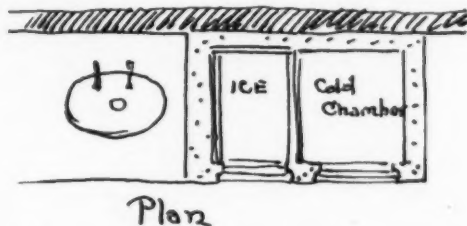


learn the importance of ventilation. “Why did you leave Mrs. X.?” was asked of a cook who had faithfully served the X. family for nearly a year. “Because the kitchen was so unbearably hot when warm weather came that I got sick. There was no way of getting a draught.” This complaint is common; therefore, in planning a house, the architect should insist that the service wing must have its due share of fresh air, unblanketed by the main building. The securing of a cross draught seems easy, but in how

many otherwise well-planned kitchens do we find it? That “ventilating flue over the kitchen range” is rarely large enough to carry up the sudden volume of hot air and odors that arise when a large meal is in preparation. When the chimney is planned, the flue should be specified to be of size amply large for emergencies. Too much draught can be checked by



Small refrigerators are to be had for the pantry. The ice box slides out when it is necessary to fill it.



closing the register, but on sultry days all the heated air in the hood over a red hot stove cannot be drawn up through a 4" x 8" flue.

For convenience in planning a small house, one chimney is often made to contain the flues of all fireplaces. A fireplace may well be placed in the corner of a living room where the walls keep off draughts and tend to bring nearer to the cottager his longed-for “cosy corner.” Being a good rule, it works both ways,—a situation that

makes the parlor fire comfortable in winter, will make the kitchen fire unbearable in July. Place the kitchen range away from a corner, unless there is the best of ventilation.

A sheltered vestibule should be provided next the kitchen in which trades people can be received. No tidy maid wants butchers and bakers tracking mud on her clean floor. A porch enclosed in

graceful skyline and an artistic grouping of windows, his proportions must be good, his mouldings fine; but all this counts for little with the unfortunate mistress thereof if she finds the domestic arrangements inconvenient; if there are no suitable places for teacups and platters, if the stairs are dangerous and the cook roasts with the dinner on every warm day—if the ice box is next the



The ventilation of a kitchen must be carefully attended to. A hood over the range connected with a large flue running up next the smoke flue must be provided to carry up hot air.

netting is desirable for use on warm days.

The pantry should be well lighted and situated, if possible, so that the maid, while at work, can see guests entering the front entrance. No maid should answer the door directly from the kitchen, as smells are sure to surge out into the hall unless there are two doors.

No kitchen can be successful unless the arrangement has been well thought out beforehand; mechanics cannot do their work without these careful drawings and details, which should not be below the attention of the architect. He is, of course, expected to give his client a

range and the sink is in the dark, with such discomfort, the difficulty of keeping efficient help is increased ten fold.

The requirements of each family being different a general rule for the planning of the service end of the house cannot be given, new problems must constantly be solved; in the small house, the difficulty is greatest. A good solution is found in the plan on page 483, where the windows are placed to give the utmost ventilation and light, where the range, protected from draughts, is yet not stuffily stowed away, but one small dresser and a store closet opening outside are insufficient closet space, even if all the pots

and pans are hung (as they should be) in full view; and three times as much shelf room is needed in the pantry, though with three doors, little wall space is left for it. With this exception, this plan is really an admirable one. The plan on page 481 is open to the same objection, the arrangement is otherwise excellent; the way the hall touches the pantry is good in both; the back stairs are convenient, though they would be better without winders, which are particularly dangerous for women who must carry loads down them. The plan on page 479 is rather better as to ventilation, but there is only one small dresser and no closet (except that for the refrigerator), and the walls are broken by doors and windows, and the tidy disposal of utensils would be puzzling. In a larger plan (page 487) a very small fraction of the cubic contents is devoted to the servants; the pantry links the dining room and kitchen properly and the arrangement of wide counter shelves with cupboards below and dressers over is practical. No porch of any kind is provided for the servants. In a country house, it is certainly desirable to give them some kind of a breathing spot out of doors.

A kitchen should have a high wainscoting of white glazed tile (in fine houses the walls are faced with glazed brick). If a cheap substitute is desired, Keene's cement on wire lath may be used. It must be well laid, with a third coat of finest quality, troweled to a smooth finish, and divided to imitate tiles into six-inch squares with a light line made by a V jointer. Several coats of good enamel paint will be necessary after the cement is dry.

White glazed surfaces are best, they are easily kept in order and inspiringly clean. It is a pity that the price of glazed brick and tiles precludes their being employed for a wainscoting in the cheaper kitchens. We may hope for their more general use in a few years.

In specifying materials for the proper finish of a kitchen floor, one is again tempted to make demands on the purse of the owner; a good floor saves trouble later. A list of materials begins with the cheap North Carolina pine, includes

hard wood, concrete, rubber tiles, cork, and tiles, but each has some defect: the finish of a wooden floor soon wears off under constant scrubbing, when the bare wood will absorb grease and show foot prints; the popular red tiles are very hard and cold under tired feet; ditto the attractive unglazed white tiles. Taylorite and similar compositions have been tried with success in kitchens, hospitals, etc. They are elastic, warm under foot, and not too expensive. Though these cannot be made in a very good white (as the basis is sawdust), a cheerful yellow looks invitingly clean. It is laid half an inch thick over an under flooring of wood (which may be an old flooring). Neat borders of stripes of the different colors can be added without greatly increasing the cost, and it may be turned up to form a neat base. This flooring needs an occasional bath of oil to keep it in order. In Italy a popular cheap floor is made of small bits of bright stones laid in cement and polished. Over there, weeks are devoted to the patient rubbing of marble or composition floors; here it is finished in a few hours by a time saving machine. Kitchen and laundry floors, as well as hearths, may be laid in carefully finished concrete.

If wood is used, "flat grain" should never be specified, as it soon splinters badly. The boards should be very narrow, of "comb grain," thoroughly seasoned, tightly driven together (in order that unsightly cracks do not appear later), and well blind nailed to the underflooring.

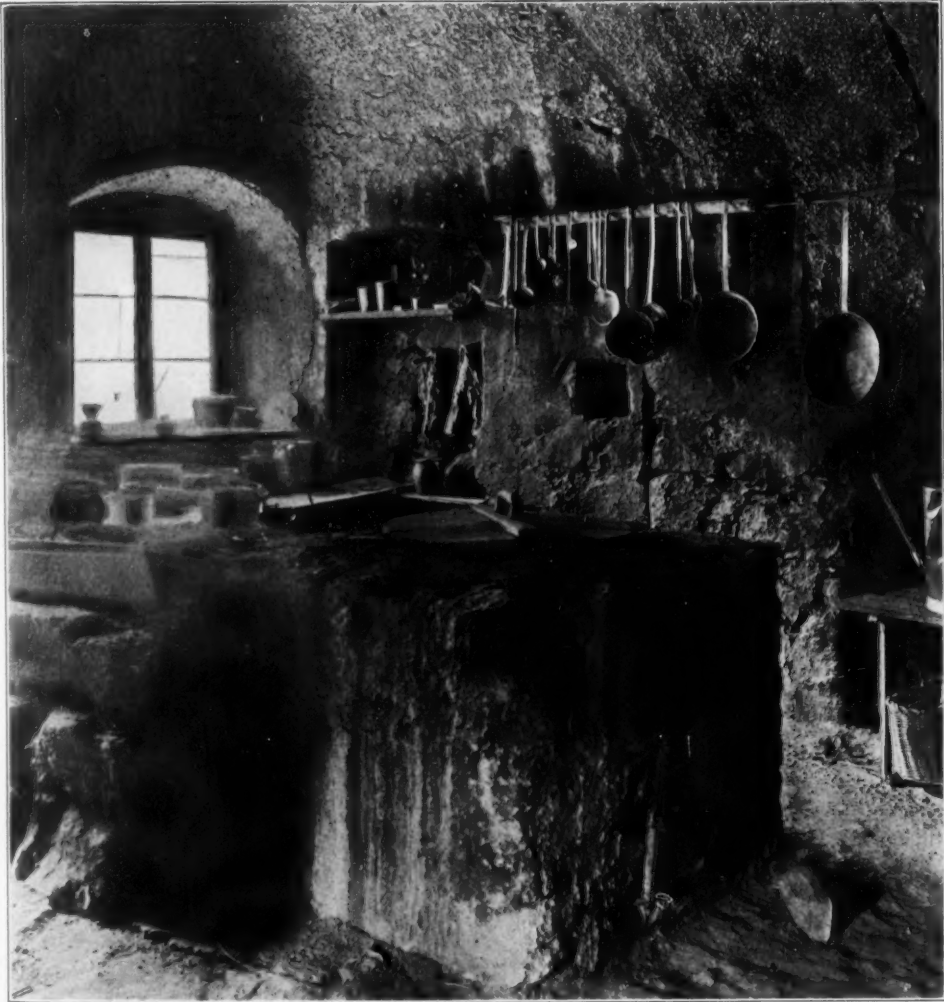
Floors of cork are excellent, being very soft and warm, cleanly and durable. But the color of cork is rather dark and the price high. Still more attractive is the pretty interlocked rubber tiling which also is expensive.

If the edges near the wall cannot be turned up, they should be covered with a small quarter round moulding, as dust invariably collects in sharp angles. It would be well if all kitchen and laundry floors could be arranged to slope gently to an outlet so that they could be flushed easily.

Windows should be as large as possible, arranged for a cross draught. To

exclude insects they should be covered outside with fine copper netting. Wire screens are a hindrance to the closing of outside blinds, but a new arrangement for operating outside blinds from the inside works successfully. Two chains,

as it was several years ago, as it soon grows dull in a warm moist atmosphere. Hardware should be plain and strong, with white porcelain or glass knobs. Special patent fastenings are to be had for closet doors, for windows, etc. The



Excellent meals are prepared in primitive kitchens. The bright copper saucepans hang under the smoke-blackened vaulting. A handful of charcoal in the square hole in the brick platform serves for the cooking.

passing through the window frame, move a strong arm attached to the blind outside. This is done with the sash closed.

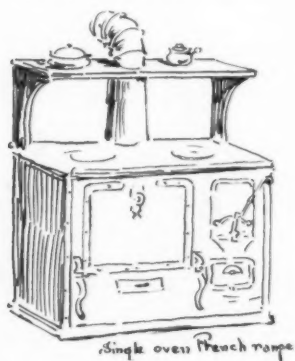
Nickel for fittings is not as popular

trim should be plain without dust catching mouldings.

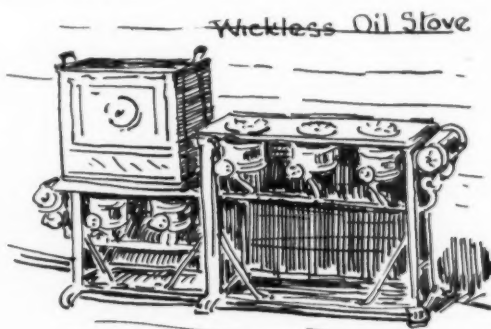
Disastrous fires frequently result from the carelessness of the man who, smelling escaping gas, seeks to find the leak

with a taper. After a thorough search, the smell disappears and he retires to bed, to be awakened in the middle of the night by an alarm of fire. The tiny leak that caused the mischief is illumined by his taper; not noticing the little blue flame he walks away, leaving it burning under a beam. After smouldering for hours, it suddenly bursts into an inextinguishable mass of flame. The proper way to find a gas leak is to coat the suspected pipe with strong soap

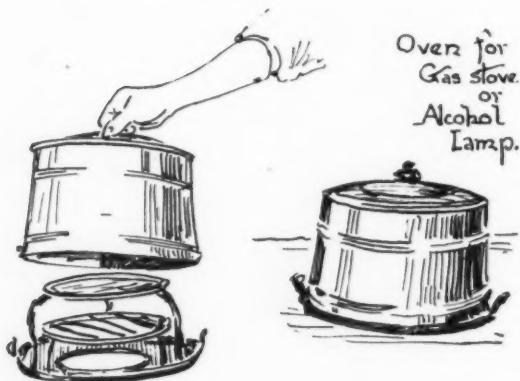
I was once consulted by an owner who complained that the supply of hot water in his bath room was insufficient. A plumber removed five unnecessary sharp bends which had been put in to keep the lines from being seen on the basement ceiling, and there was no further trouble about hot water. In the best work of this kind, the pipes are nickel-plated, but the majority of owners are content with a neat coating of easily renewed aluminum paint.



Single oven French range



Wickless Oil Stove



Oven for Gas stove or Alcohol Lamp.



Aladdin oven.

suds (just as one would a leaky bicycle tire) when the smallest leak will at once blow a bubble full of gas.

As the main supply pipes of the house are often fastened on the kitchen ceiling, care should be taken to see that they are set in workmanlike fashion, in straight rows. It is not worth while to sacrifice the proper working of the hot water lines in the rest of the house to avoid running these through the kitchen.

In city plumbing regulations, the sizes and quality of pipes are carefully specified and enforced by the inspectors; in the country, unfortunately, light weight pipe of small size is often substituted by unscrupulous workmen to save expense and trouble, causing constant annoyance to the tenants later. Supply pipes should be exposed for easy excess in case of need. If concealed in the wall, they should be enclosed in a pocket

with movable cover. Needless to say, no crevices should be left for mice to enter.

Hot water in the house of moderate size is generally supplied from the kitchen boiler. Where a fire is constantly kept up, and there are but two bath rooms, this answers the purpose, but a hot water heater is better. Hot water pipes should be installed with a pipe returning to the boiler to insure a constant circulation of water. As soon as the faucet is turned hot water flows without

delay. A hot water heater may be used in addition. The water may be partly heated by the waste heat from the range and then pass down to a gas heater in the cellar to be raised to any desired temperature. The same scheme may be used in winter with a boiler connected with the furnace and heated by a coil in the fire box. Galvanized boilers are in general use on account of their low price, but copper ones are much more durable; the life of a galvanized



Trench range with roaster and broiler in front. (for small family)

The doors in front may be opened for broiling or roasting in the open fire.

waiting for the tepid water in the pipes to run off. Where the supply must come from the kitchen range the boiler may be covered with a "jacket" consisting of a layer one and one-half inches thick, of hair, felt, or asbestos covered with canvas painted white, which retains the heat for hours after the range is out. This may be purchased at plumbers' supply houses.

Where a boiler is found to be insuffi-

cient only six years. Where space is at a premium, a horizontal boiler may be placed over the range, but is not advisable, being uncomfortably hot overhead.

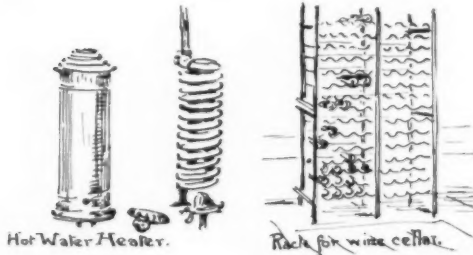
In the country, far from a gas house, an oil stove may be used to advantage in addition to the coal range. They have been greatly improved of late, the flame burns blue without odor, and the reserve supply of oil is in a reservoir at a safe distance. They are both cleanly and con-

venient. For these and for gas stoves we find a large variety of economical baking and steaming ovens, convenient toasters, broilers, etc.

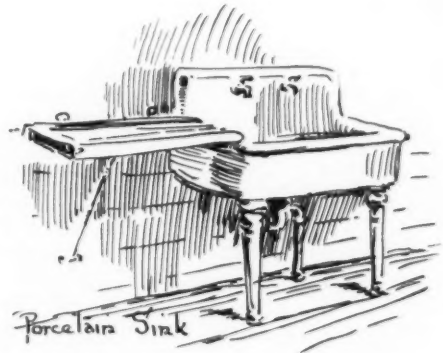
The familiar cast iron range for coal is commonly used, on account of its moderate price. It is still cast with many dust catching mouldings and projections, and designed in the worst possible taste. A study of some of the artistic

but good in style, as well as excellent from a practical standpoint. At first these were made for hotels only, but now one can find small sizes, with single oven, for family use.

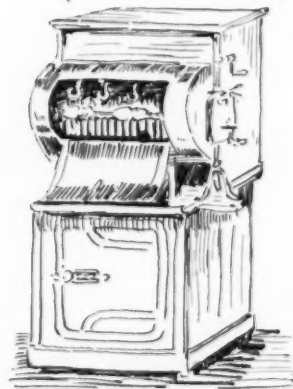
All ranges are made with plate warmers for keeping food hot. Some of the newer ones are adapted to the use of both coal and gas, the gas being at one end or above. Gas is more convenient in



Gas stove for small kitchen.



Roaster and Broiler. (French)



old fire backs used behind the open fires long ago reveals the degradation of modern taste; even cast iron may be artistic if treated with due regard for its limitations. The addition of ornate pieces of nickel is inexcusable, but must be done to please the potentate of the culinary department, who likes "tasty" stoves. The French have long used stoves of wrought iron with bands and rods of brass, plain

warm weather. A gas range should have its ovens above to obviate the necessity for stooping. Ovens cannot be raised when heavier fuel is used, but with gas or electricity there is no sense in following antiquated methods.

An oven indicator, a clock like apparatus that fits into the oven door, is sometimes used to test the temperature when baking. A spring expanded or loosened

by the heat moves the hand on the face pointing to numbers from I to XII. It is inexpensive.

An old-fashioned iron sink has one advantage over its modern white rival; it cannot be chipped and marred by heavy pots clumsily handled by a careless servant; but it is liable to rust if not kept clean and oiled. A galvanized iron sink is very difficult to clean and generally looks grimy. In some sections of the country soapstone sinks are used. These are cheap, cleanly and practical, but ugly. A sink of the cream-colored pottery, though less expensive than white, is attractive and easy to clean. White sinks are well worth the difference in price, if they can be treated with reasonable care. High backs of porcelain or enamelled iron in which the faucets can be inserted should be specified to match the sinks.

Where space is at a premium and laundry work must be done in the kitchen, a cheap combination fixture may be had with movable white enamelled sink and drip board set over two white enamelled tubs. Galvanized iron wash tub covers can now be found to replace the unsanitary wooden covers. Covers for tubs should not have hinges. They should be taken off and set aside while washing is in progress.

Faucets are being constantly improved; that old-fashioned washer which suddenly melted away at unexpected moments, allowing an uninterrupted stream of boiling water to escape, is out of existence now.

Shelves should be carefully planned over the sink and elsewhere, to hold bottles, soap, etc; hooks under hold mops and the various small cleaners. Shelves of convenient sizes are to be found in porcelain and glass at plumbers' supply houses. A cheap substitute is a wooden shelf with a covering of plate glass, which may be cut by any glazier from scrap glass.

A rubber tube with shampoo sprinkler to attach to the hot water faucet is excellent for rinsing dishes left on the drain board. Dish-washing machines are now in general use in hotels and other large establishments; a small size has recently

been supplied for family use. This consists of a large galvanized pail to be filled with boiling suds, into which a perforated basket of dishes can be plunged; by turning a crank attached to the handle of this basket, a current of water is forced through, cleansing the contents thoroughly. The basket is lifted out, rinsed with clear hot water, and left to dry as in the large machines. There is no danger of chipping if ordinary care is used.

Much time has been expended of late years in the designing of convenient portable dressers, but it is much better to have dressers built in with the house, as the waste space over and behind collects dust.

Glass or brass rods over the range and at the sides hold all the pots and pans in constant use; all should be hung in full sight. Mrs. Roosevelt ordered this done in the White House. A place should be provided in the dresser for glass jars to contain cereals, etc.

A washing machine, which blows a stream of steam and boiling water through the clothes, removing the dirt and stains as no amount of scrubbing can do, electric irons, and a good mangle should be, and probably soon will be, as common as is now the clothes wringer. Laundry chutes from the top of the house and a small lift to the linen room are now provided in city houses.

We have not yet reached the stage when, like our French friends, we send our linen to be cleansed at a common laundry. This simplifies one problem in the home life. But in America, the saving is generally at the expense of our handsome linen, which is rotted by chemicals or frayed and torn by machinery.

The mere man who recently published anonymously in London a book on the "Domestic Blunders of Women," devoted several pages to a feeling recital of her foolish proceedings in connection with the cooking of a chop, saying in conclusion: "The chop is like the rib from which she sprang—the root of all evil. The chop is typical; a woman always begins a thing from the wrong end; she never thinks that cooking is absolutely the last stage of the chop,

and that she has not the most elementary knowledge of any other stage"—and so on in amusingly embittered fashion. Mr. Mere Man does not know for how much discomfort the home refrigerator is often responsible. While any decent butcher is ostentatiously careful of his cold room (paying at once for any neglect in spoiled

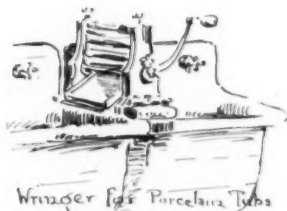
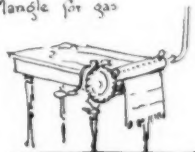
pearance rather like a large stove. The finest refrigerators are covered entirely with milk-white glass, with air spaces between the inner and outer walls for the circulation of air.

The putting in of ice from the outside is not all it is supposed to be; while, theoretically, the idea is fine, in practice it

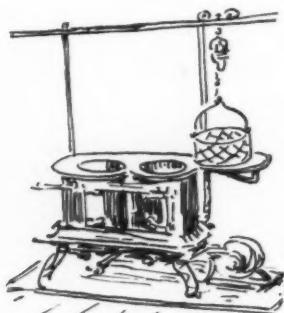


Very small refrigerator

Mangle for gas



Wringer for Porcelain Tubes



Large Dishwashing Machine for a hotel.



Refrigerator lined with glass and tiles

meats), my lady frequently neglects her refrigerator, until her family sickens with diphtheria or typhoid from the spoiled messes cook has carelessly left to impart germs to the fresh butter and milk.

For a cheap cold room a new round refrigerator is to be found, made entirely of metal with aluminum finish, in ap-

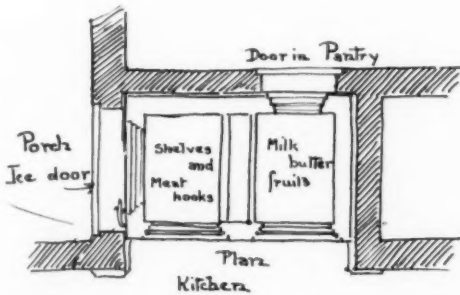
pearance rather like a large stove. The door of the refrigerator must be directly opposite the outer door so that it can swing out conveniently. The outside door is difficult to fasten, being generally behind the refrigerator. If the maid is waiting for the iceman, with door ready opened, all goes well, but if he is obliged to wait,

there is trouble. If he is provided with a key (which he is supposed to leave in a certain place), some day he forgets and carries it off, then there is nothing to prevent his returning at night, if he is dishonest, and entering the house.

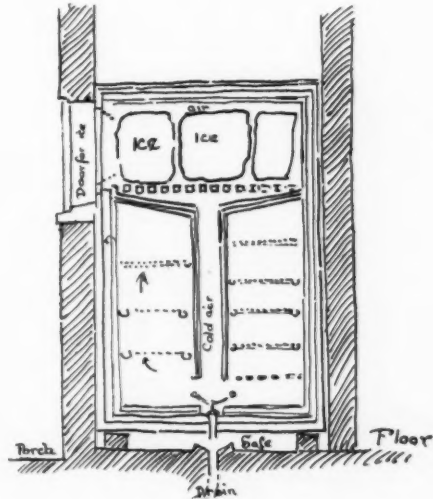
The rage for non-conducting linings has reached such a pass that we find some refrigerators furnished with walls, composed of two air spaces, enclosed in two thicknesses of wood, three of sheathing, besides felt, mineral wool, and a porcelain lining! Architects are careful to plan a place for this very important adjunct to the kitchen, conveniently at hand, but carefully protected from the heat of the range. Manufacturers will make special designs to order, but the variety in stock is now so great that it

bitterest days of winter great slabs are delivered at private houses, and this in cities where good markets, a square or two away, and a telephone in the pantry, provide extra supplies in case of a sudden emergency. In the country, of course, a private ice house, filled when that somewhat expensive commodity may be had for the carting, is attached to most houses of above the average size.

In the parish house of many modern churches, a kitchen is fitted up for social occasions, for cooking lessons, etc. An electric outfit is the ideal one for this purpose, but in most locations the cost of



The arrangement of an ice box built to fit in a certain space is shown above. The ice is put in from the outside. A current of dry, cold air passes constantly over and around the food. The large door is in the kitchen and a secondary one in the pantry.



is possible to find one to fit almost any desired space. Near the refrigerator should be a safe where vegetables and fruits can be stored, and where hot food can be left to cool until ready to set in the refrigerator. Sometimes in the country, where it is necessary to keep large quantities of meat, etc., a "cold room" is planned. A convenient and economical way of making one is to line a large closet with galvanized iron, soldered airtight, with window and door made double to exclude heat. Chill cans (cylinders six feet high, open top and bottom) when filled with ice keep the air evenly cold.

In no other country is ice used as universally as in America. Even in the

electricity precludes the use of it, and gas must be substituted. In a general way these kitchens are similar to those designed for family use. If lessons are given a row of small stoves are provided, with dressers and racks to hold the sets of plates and pans.

It would be interesting to go into an old-fashioned kitchen and see what a lot of junk could be thrown away by following Wm. Morris' rule, to leave only the useful and beautiful. Ancient kitchen utensils were really works of art, which we cannot hope to imitate now, but, by careful selection, we can avoid tasteless ornamentation and bad colors. Some kitchens are ornamented with stenciling

in color; for instance, in a household where blue Canton china is used, a simple blue border like the lines on the edge of the plates is used, but this is unnecessary. A modern kitchen, radiantly

white with its porcelain fittings, gleaming with the nickel and copper of simple, well-chosen hardware and utensils is sufficiently attractive without other decorations.

Katharine C. Budd.



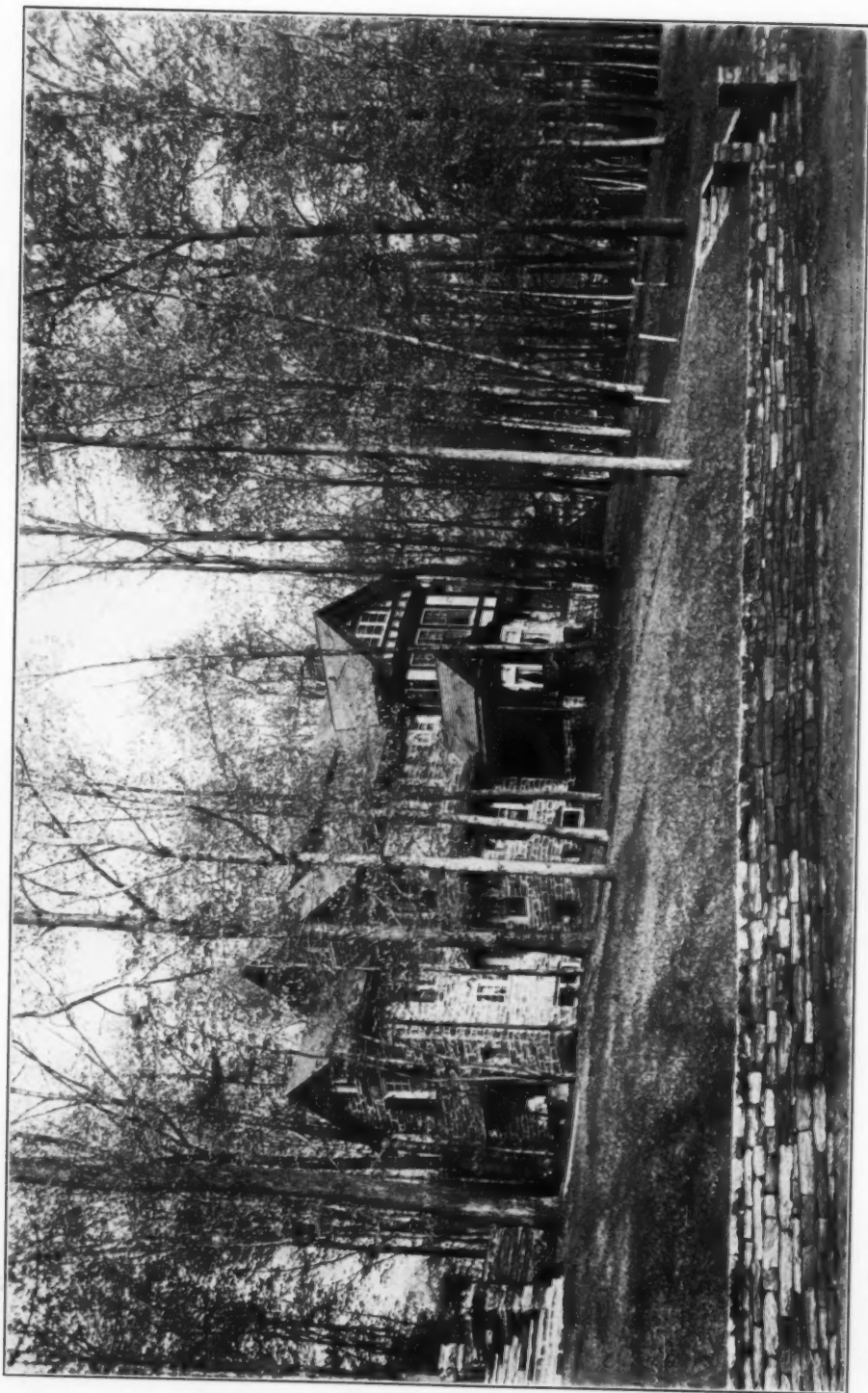
Where electricity is cheap, it is used in the ideal kitchen. Ovens, broilers, stoves and saucepans are to be found, as well as the familiar chafing dish and tea kettle. A complete outfit occupies little space.

RECENT
SUBURBAN HOUSES

ILLUSTRATED

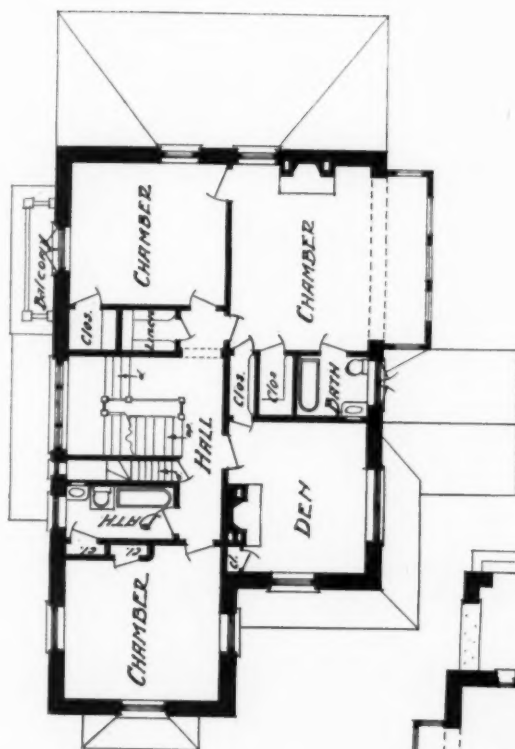
THEIR PLANNING
DESIGNING AND
INTERIOR DECORATION

UofM

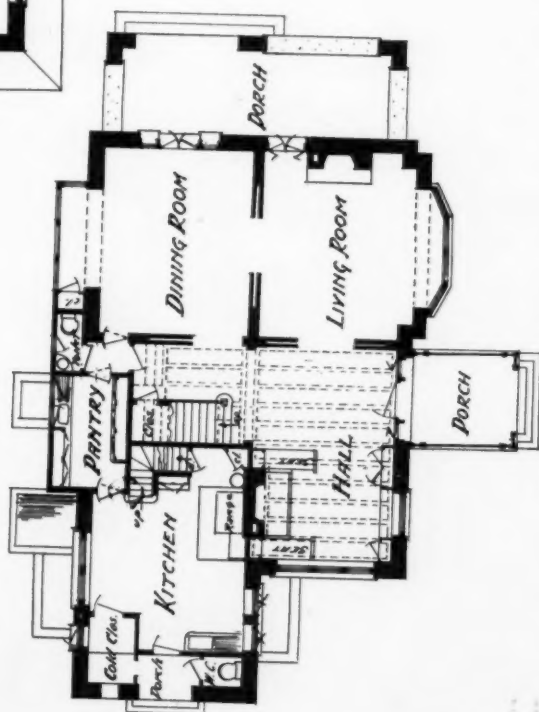


Germantown, Pa.

HOUSE OF C. A. ZIEGLER, ARCHITECT.

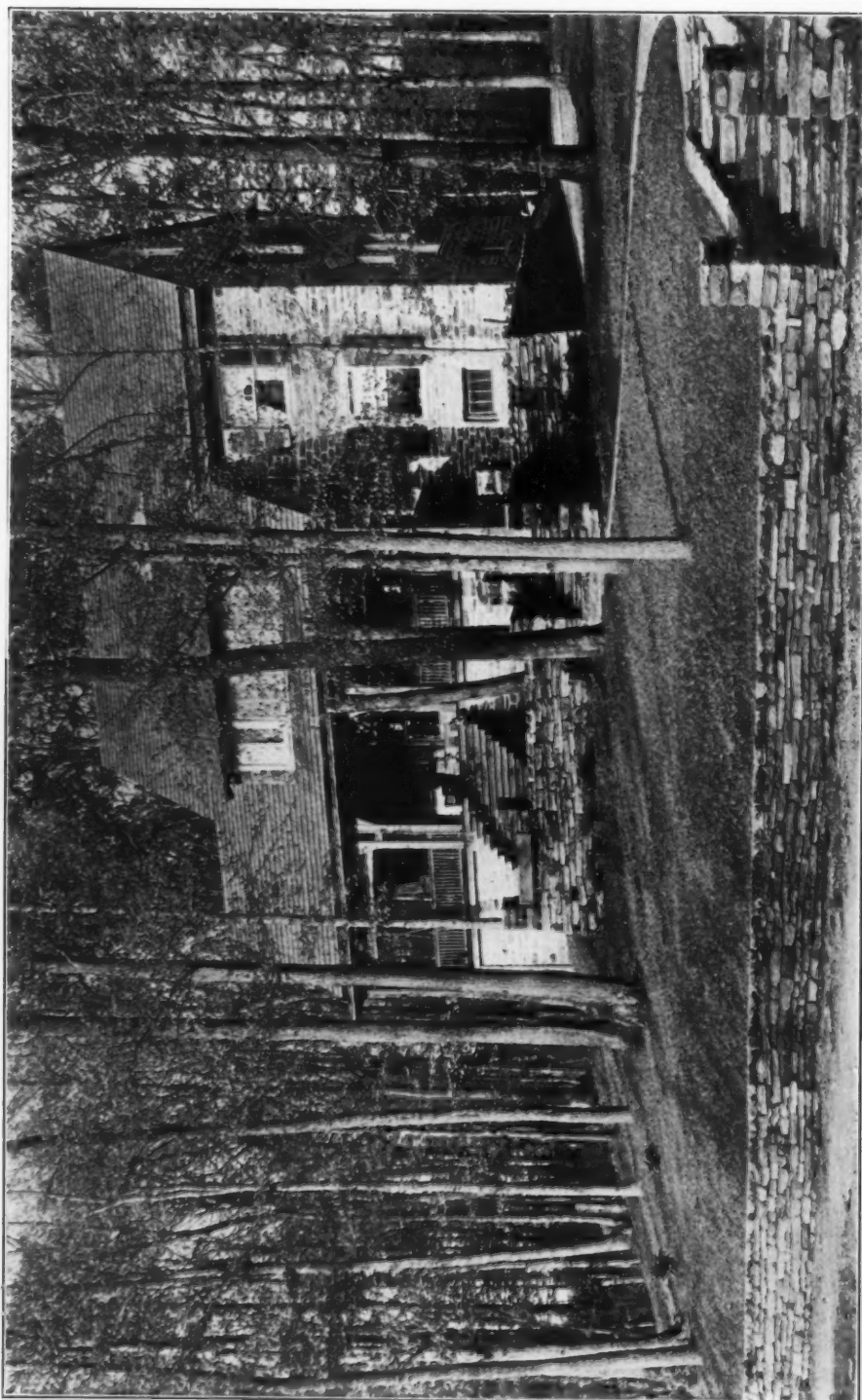


Plan of Second Floor.



Plan of First Floor.

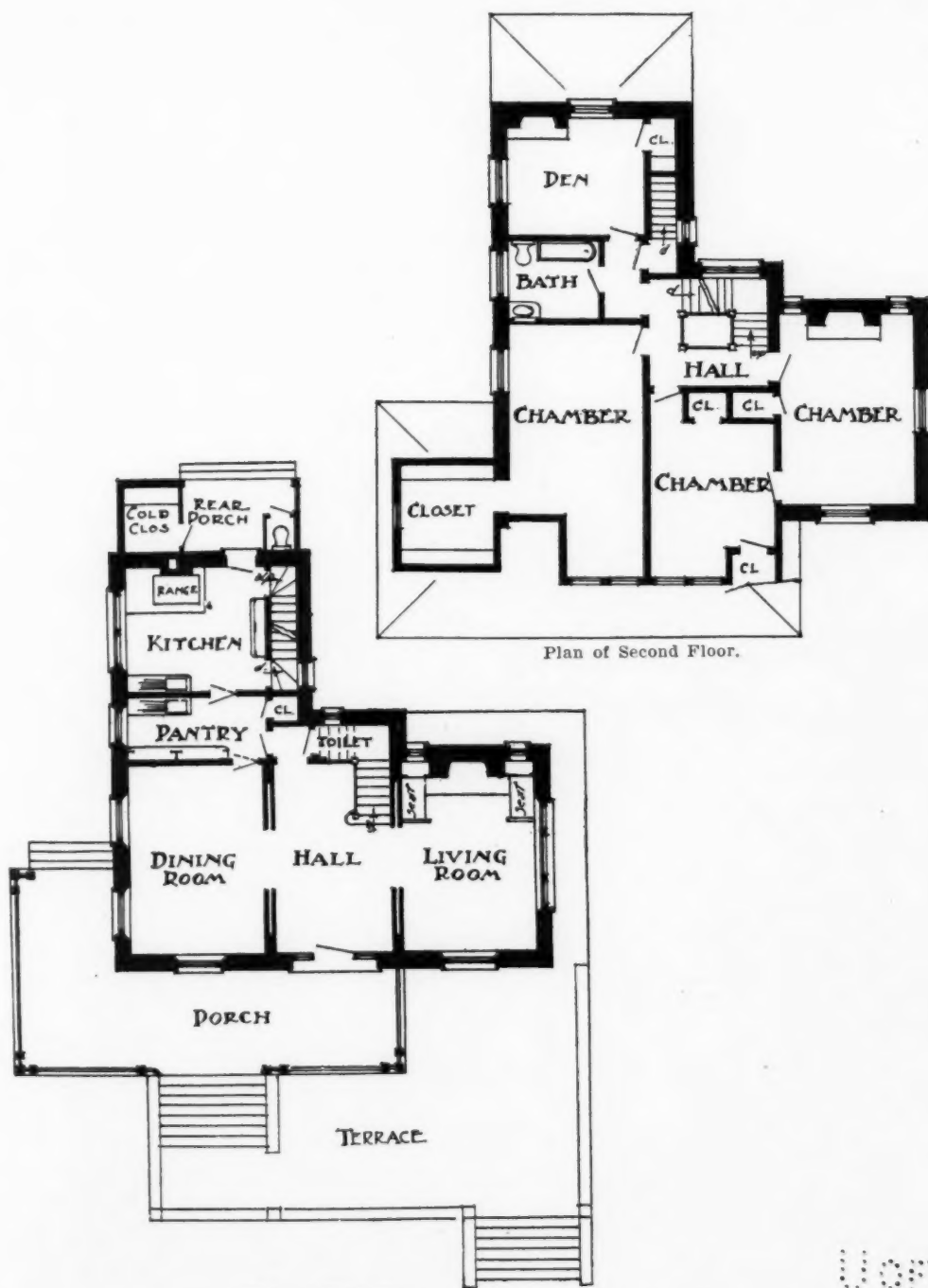
Germantown, Pa. HOUSE OF C. A. ZIEGLER, ARCHITECT.



Germantown, Pa.

MR. DAVENPORT PLUMER'S HOUSE.

Duhring, Okie & Ziegler, Architects.



Plan of First Floor.

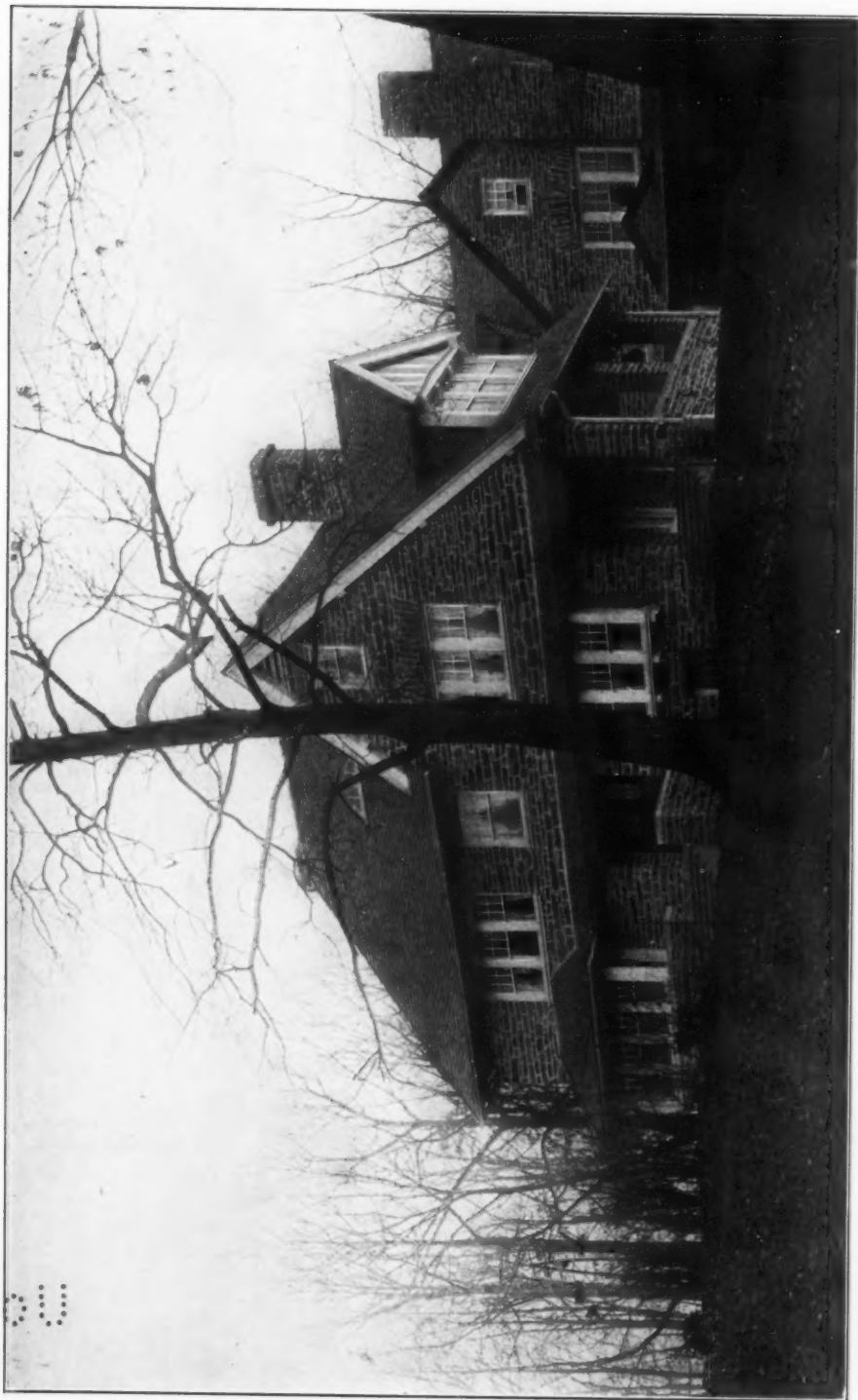
Plan of Second Floor.

MR. DAVENPORT PLUMER'S HOUSE.

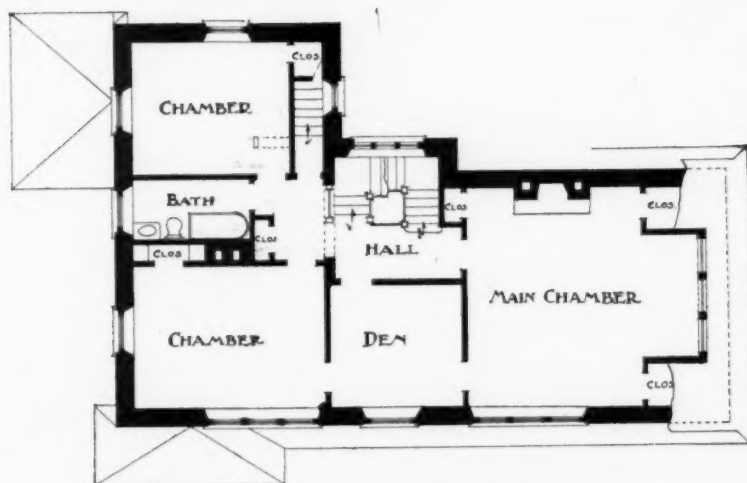
Germentown, Pa.

Duhring, Okie & Ziegler, Architects.

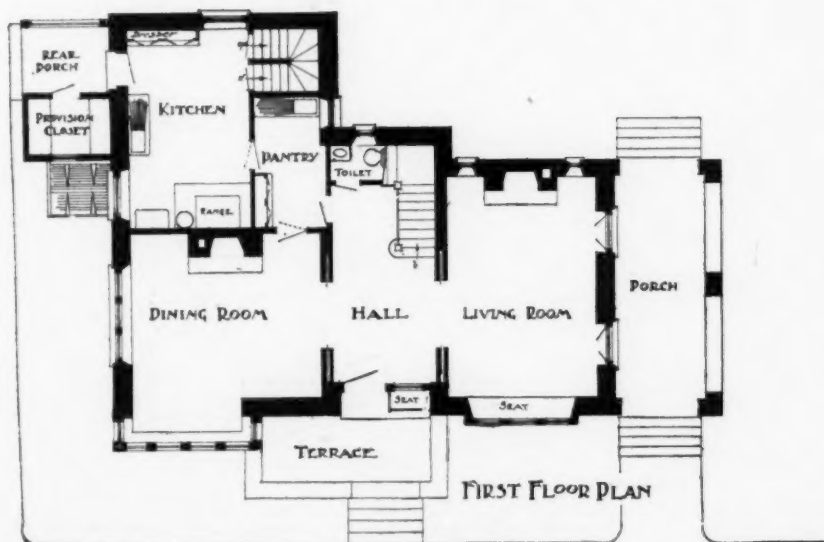
U of M



Typical suburban house in the vicinity of Philadelphia, built of Germantown stone, which is there so easily procurable as to be available in houses of moderate cost.
Duhring, Okie & Ziegler, Architects.



Plan of Second Floor.

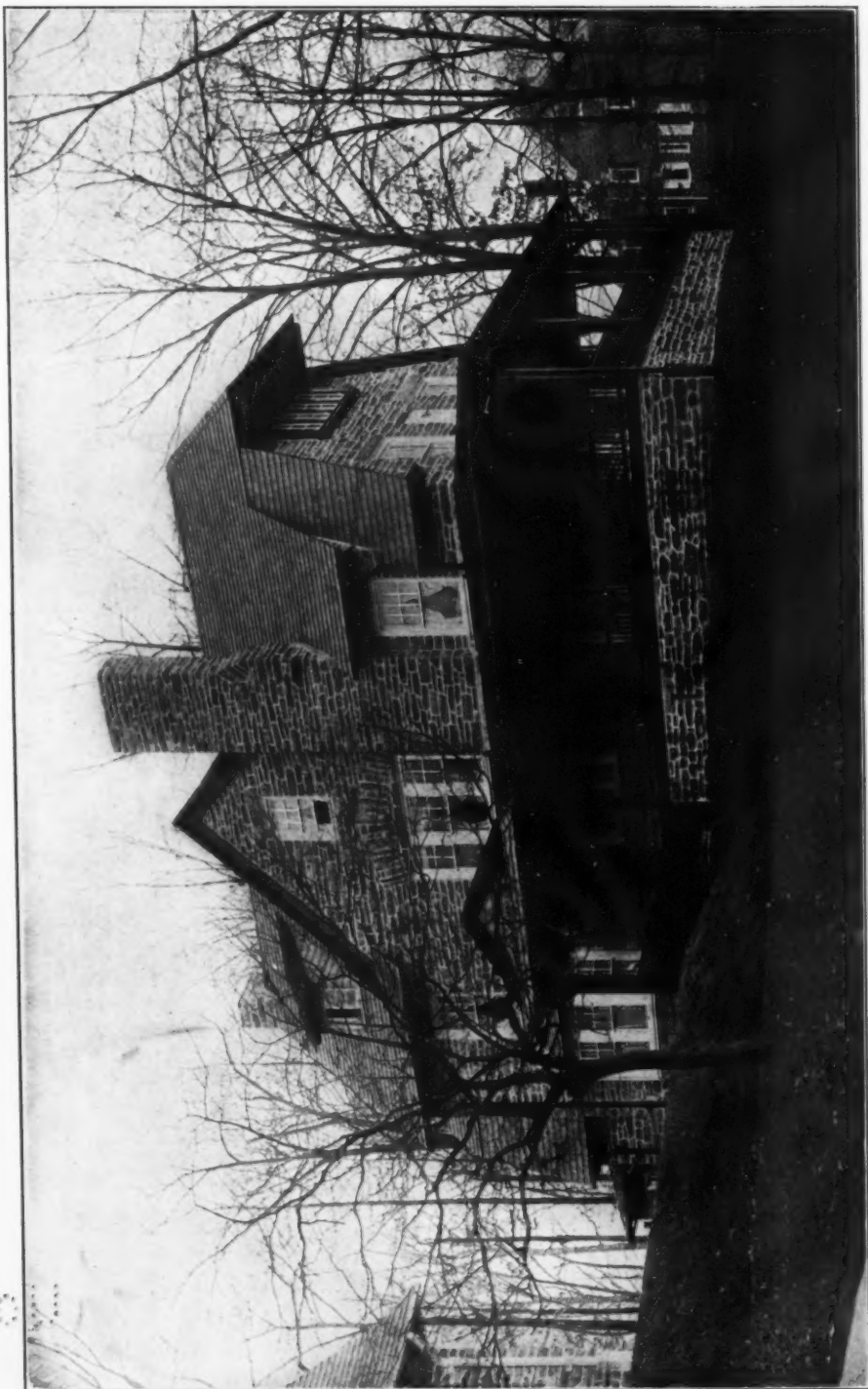


Plan of First Floor.

PLANS OF HOUSE SHOWN ON OPPOSITE PAGE.

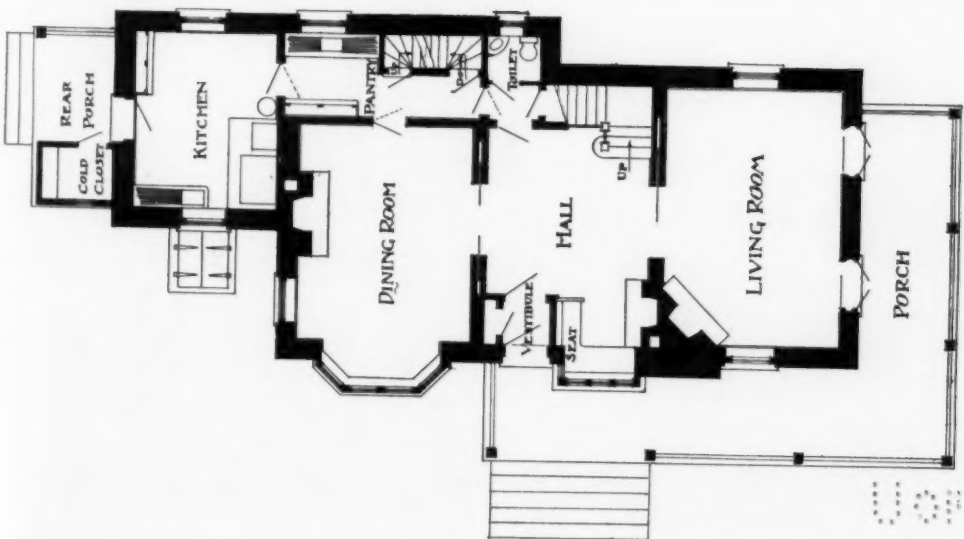
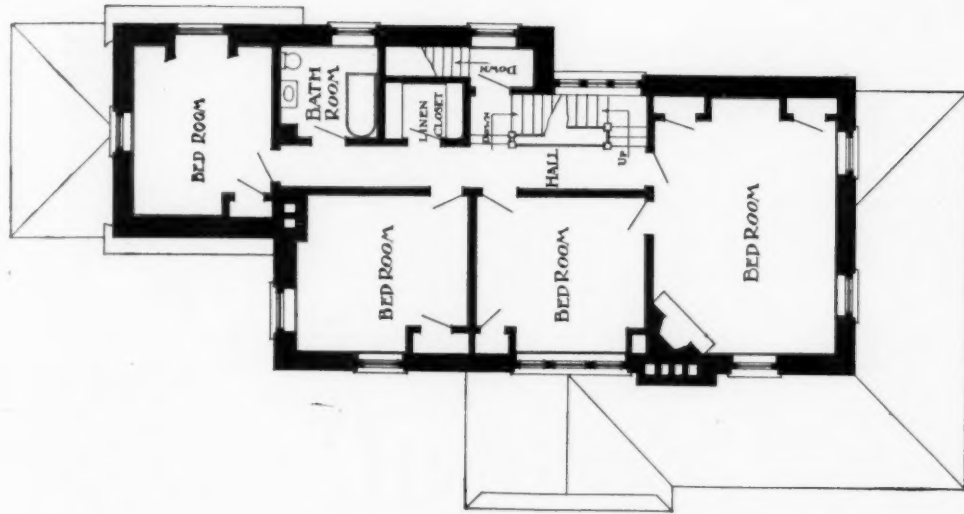
Dohring, Okie & Ziegler, Architects.

U.S.N.



A VARIANT OF THE TYPE SHOWN IN THE PREVIOUS ILLUSTRATION.

Duhring, Okie & Ziegler, Architects.



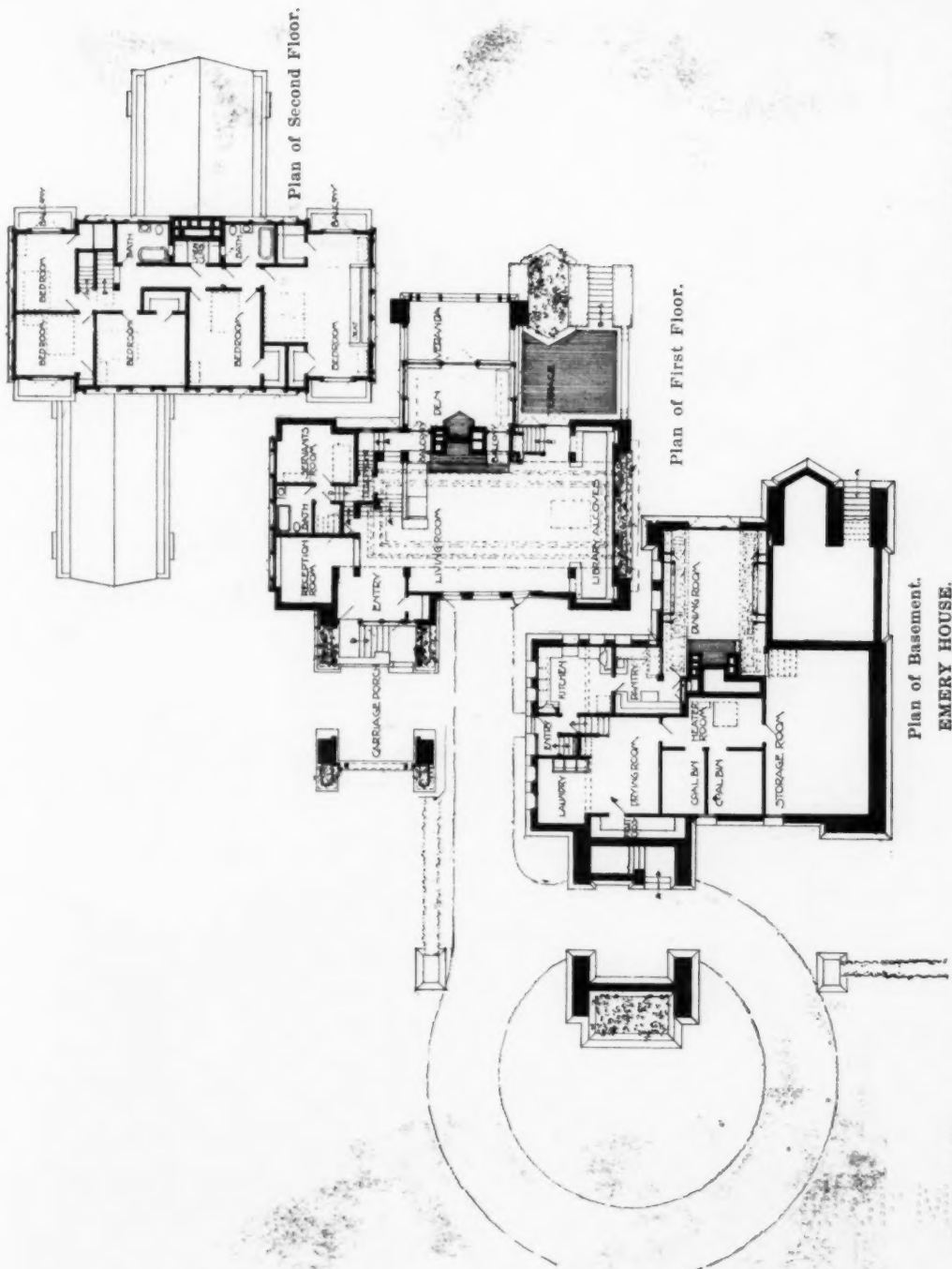
PLANS OF HOUSE SHOWN ON OPPOSITE PAGE.
 Duhring, Okie & Ziegler, Architects.



EMERY HOUSE—DRIVEWAY APPROACH.

Walter Burly Griffin, Architect.

Elmhurst, Ill.





Winchester, Mass.

HOUSE OF MR. H. D. MURPHY.

Robt. C. Colt, Architect.



SECOND-FLOOR PLAN

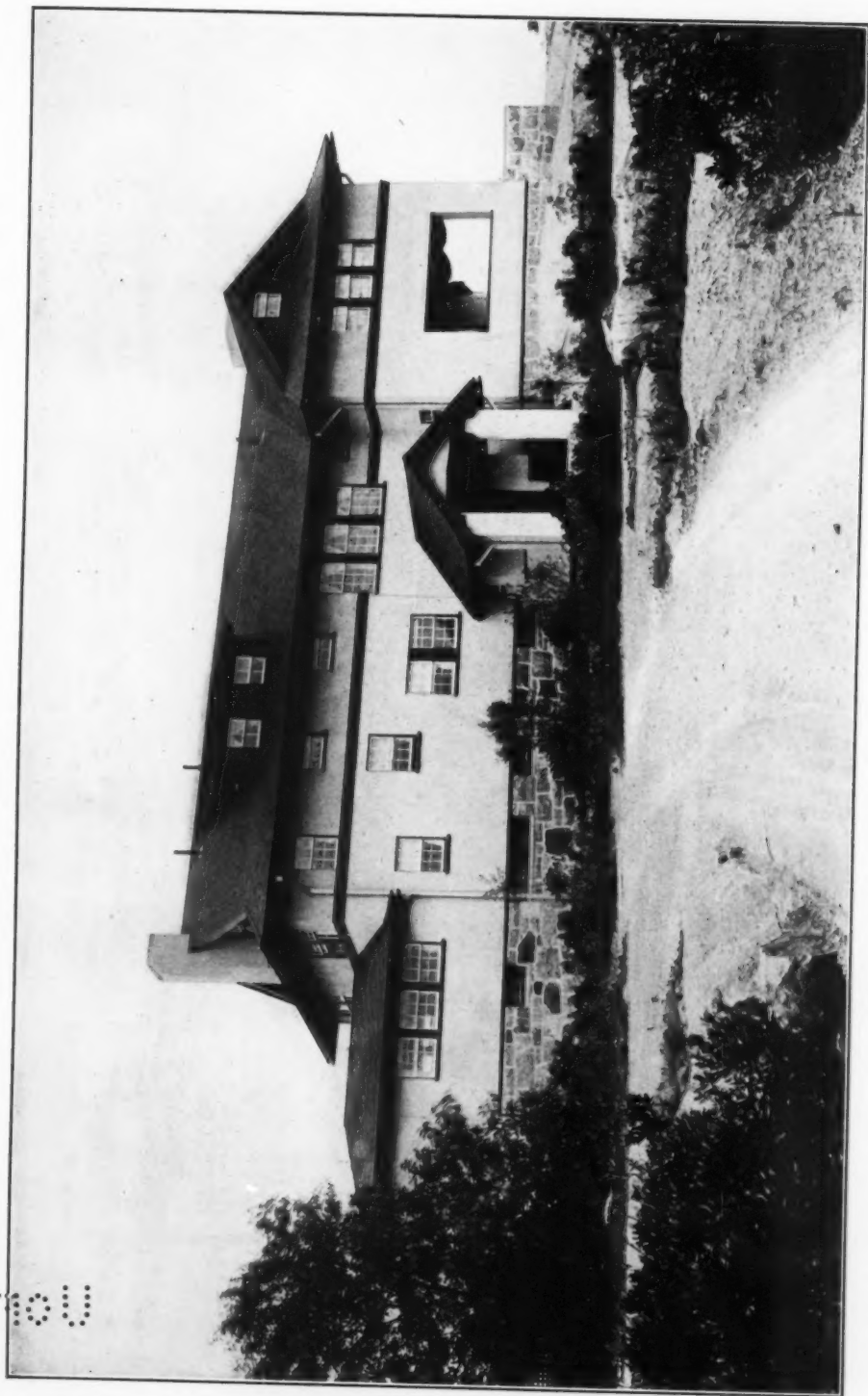


FIRST-FLOOR PLAN

Winchester, Mass.

HOUSE OF MR. H. D. MURPHY.

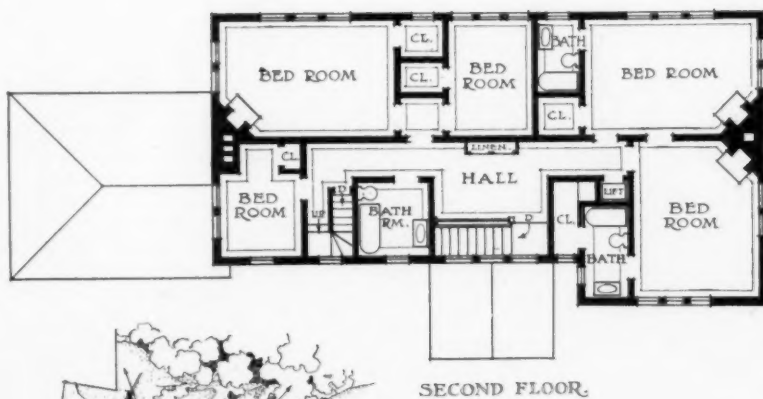
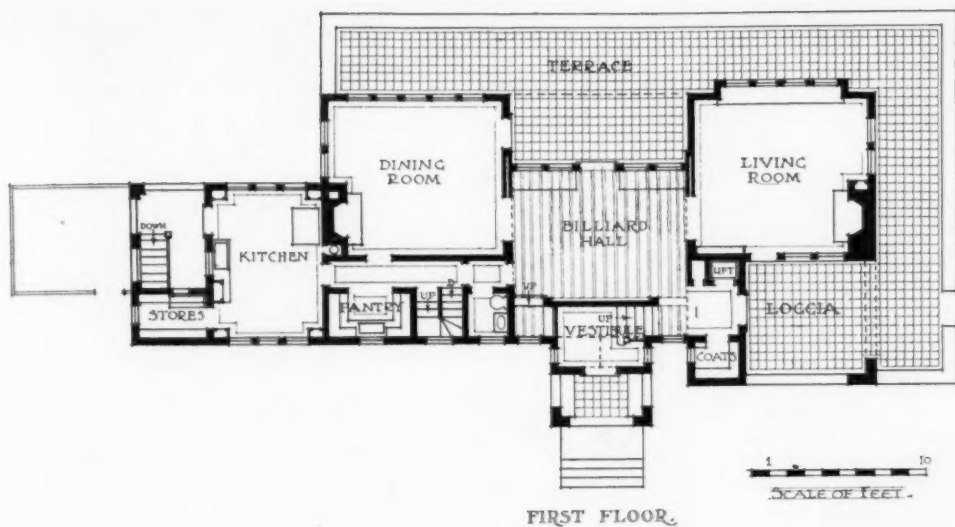
Robt. C. Colt, Architect.



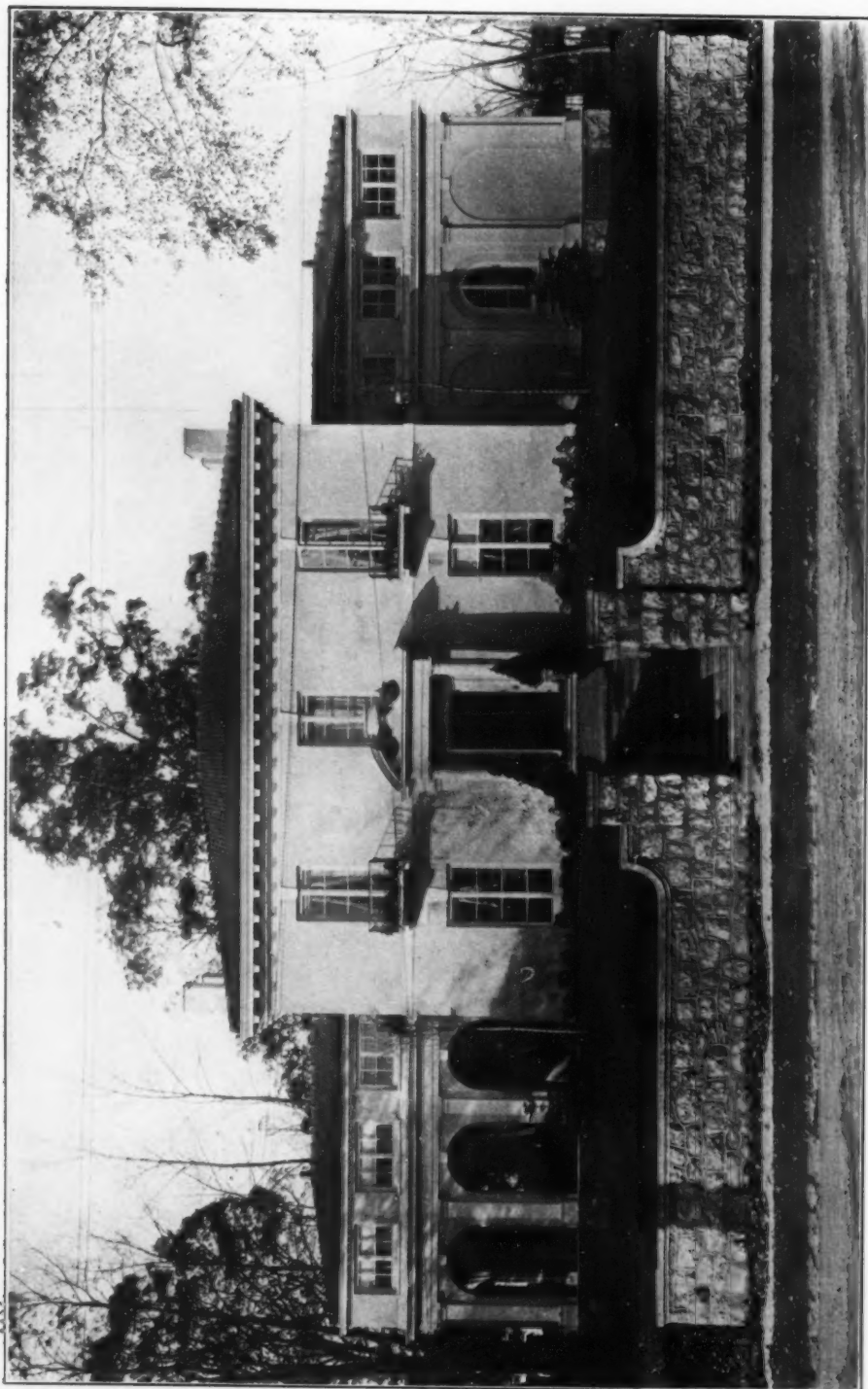
HOUSE OF THE MISSES WHEELER AND GAVITT—APPROACH.

East Gloucester, Mass.

Cleveland & Godfrey, Architects.

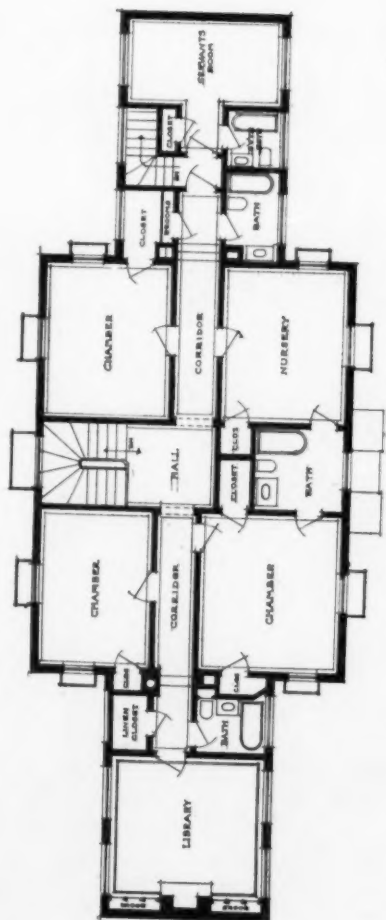


HOUSE OF THE MISSES WHEELER AND GAVITT.
East Gloucester, Mass. Cleveland & Godfrey, Architects.

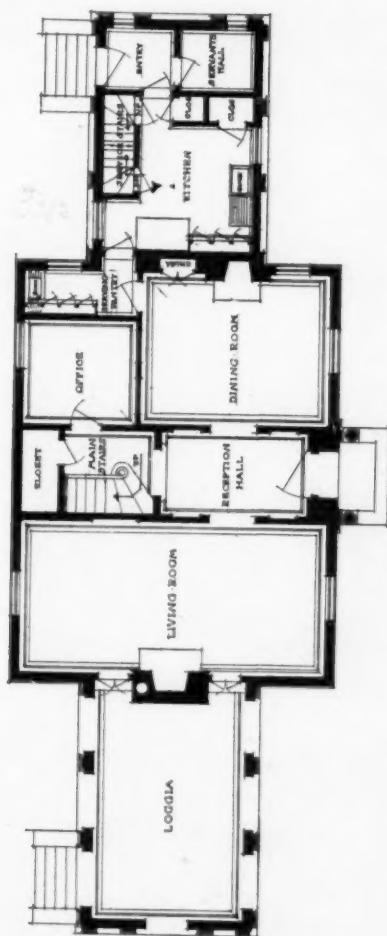


Pelham Manor, N. Y.

HOUSE OF OSWALD C. HERING, ARCHITECT.



Plan of Second Floor.



Plan of First Floor.

Felham Manor, N. Y.

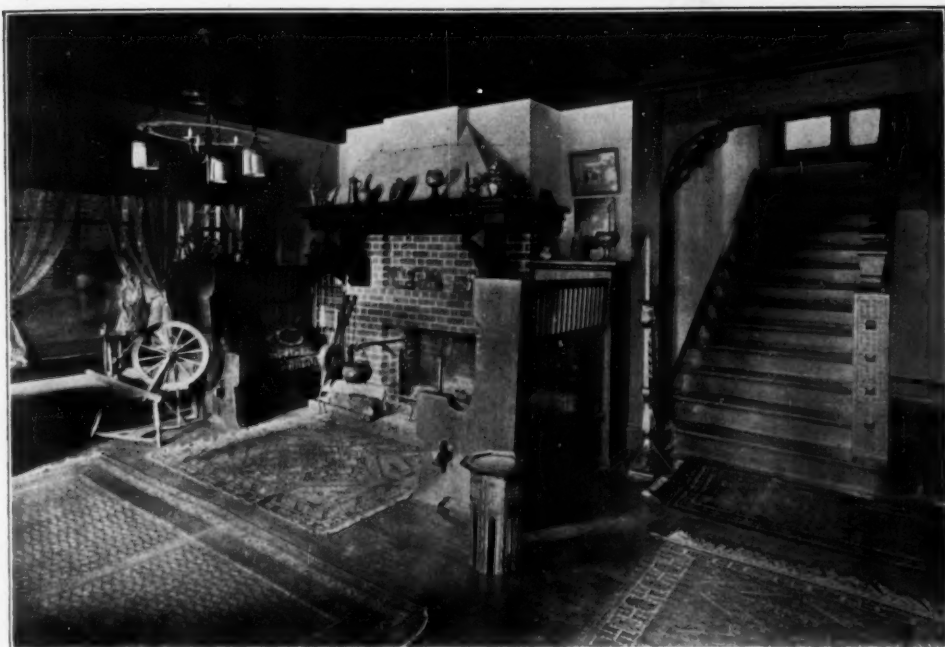
HOUSE OF OSWALD C. HERRING, ARCHITECT.



AN EFFECTIVE TREATMENT OF FIREPLACE IN LIVING ROOM.



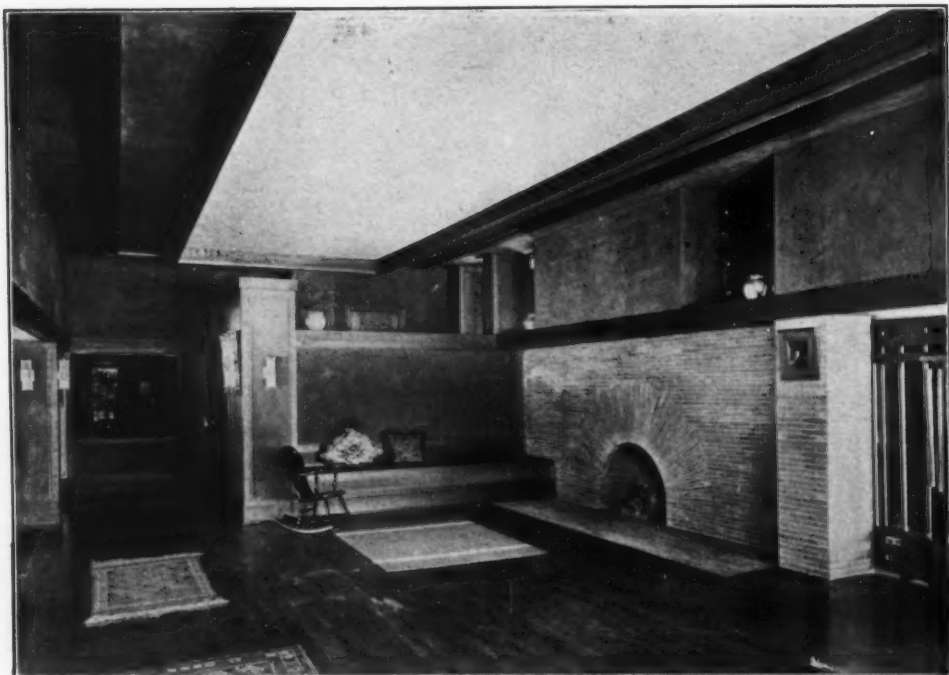
THE LIVING ROOM OF AN INEXPENSIVE BUNGALOW.



LIVING HALL, STAIRCASE AND FIREPLACE NOOK.



A COMPOSITION OF LIVING ROOM AND STAIRCASE, IN WHICH THE KEYNOTE IS A FRANKNESS IN THE USE OF WOOD.



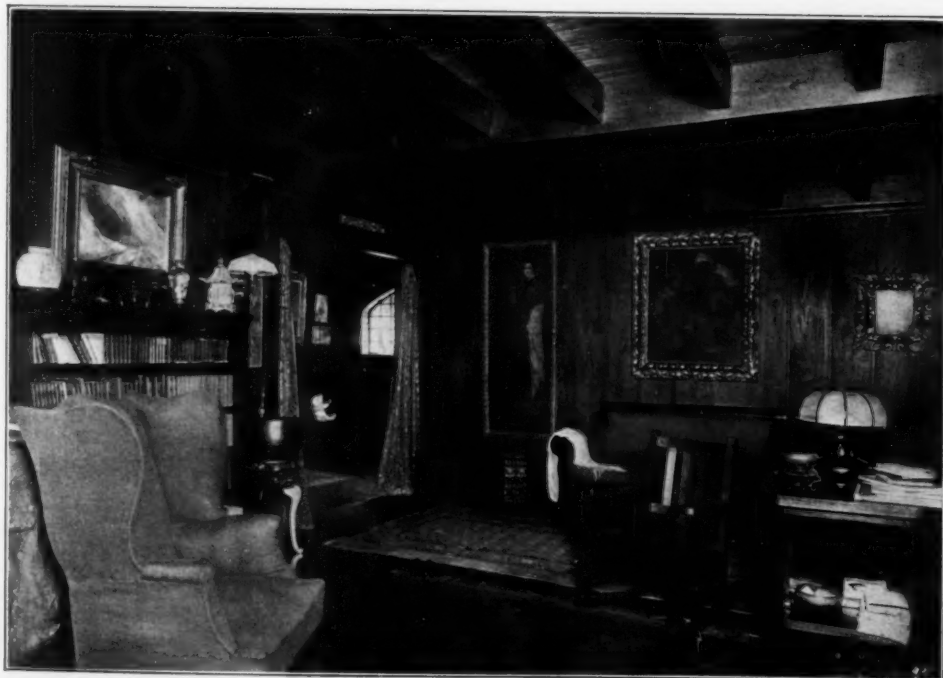
HALL WITH STAIRCASE CONCEALED.



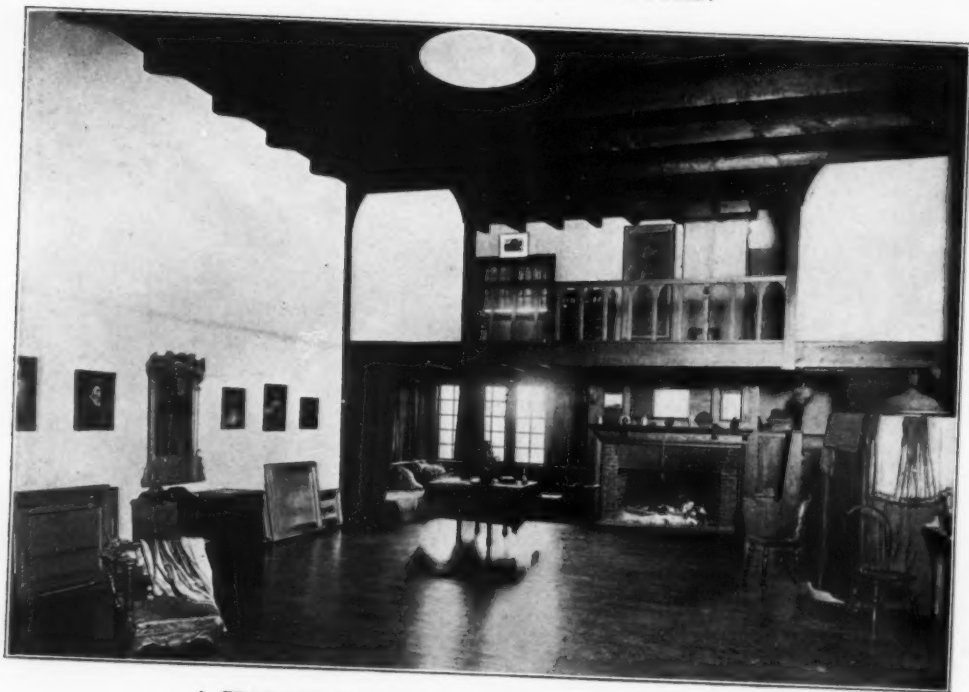
STAIRCASE AND FIREPLACE EFFECTIVELY COMBINED IN A COSY SEAT.



AN UPSTAIRS LIBRARY.



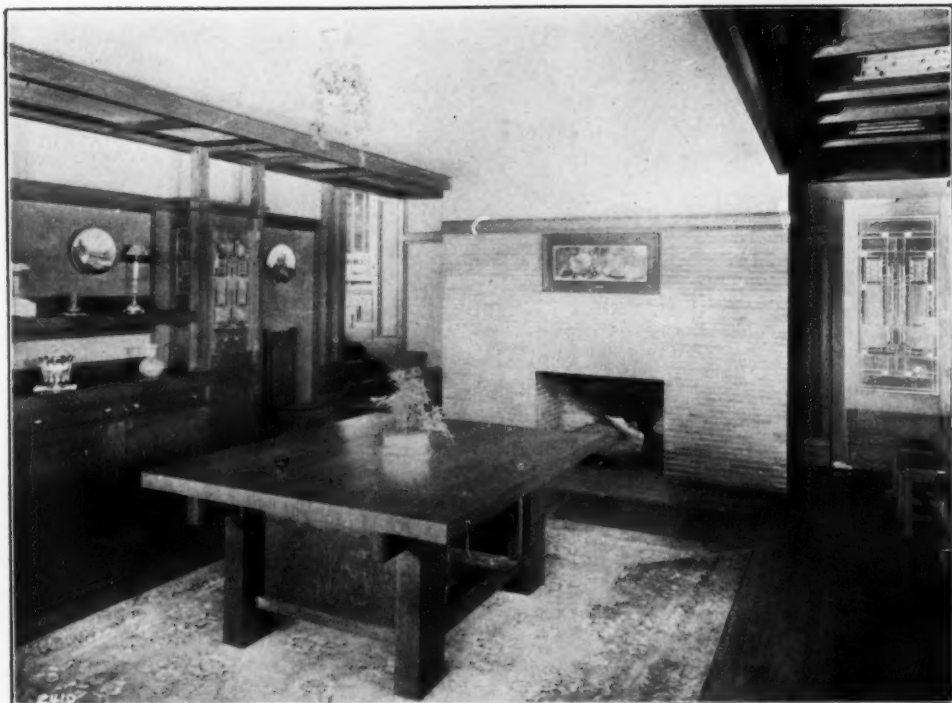
A RECEPTION ROOM IN WOOD.



A SPACIOUS STUDIO INEXPENSIVELY CONSTRUCTED.



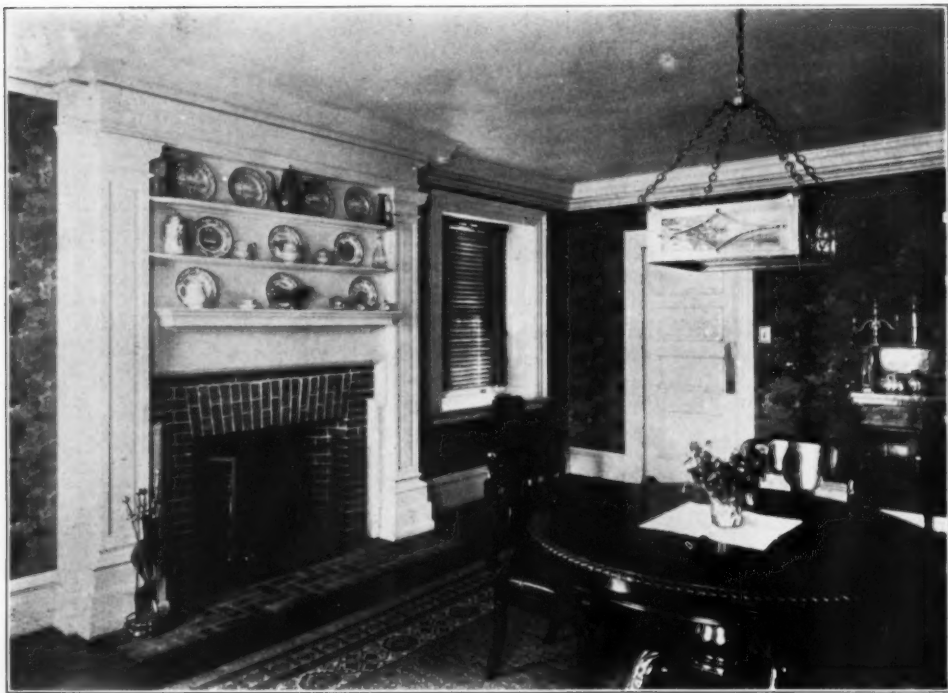
A QUIET LIBRARY.



A DINING ROOM IN WHICH THE FURNITURE IS PART OF THE DECORATIVE SCHEME.



A COLONIAL DINING ROOM.



THE SPACE ABOVE THE FIREPLACE IS DECORATIVELY TREATED WITH CHINA SHELVES.



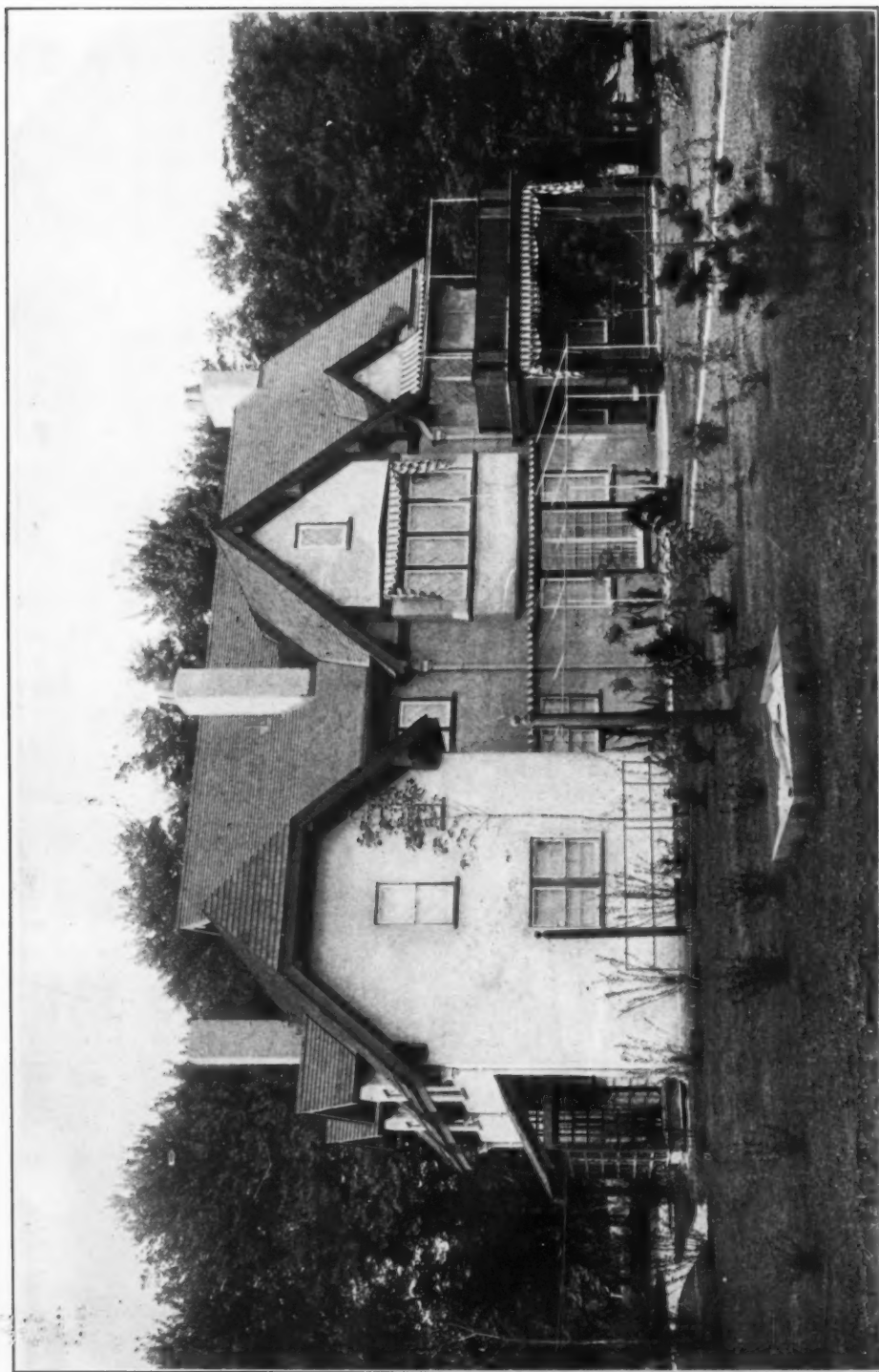
A DINING ROOM WITH SIMPLE DARK COLOR SCHEME.



A DINING ROOM INEXPENSIVELY FINISHED.



A DINING ROOM ADMIRABLY FURNISHED.



"PENLLYN HOUSE," RESIDENCE OF MR. ARTHUR KING WOOD.

Ardley-on-Hudson, N. Y.

Ewing & Chappell, Architects.

NOTES & COMMENTS

AUTOMOBILES AND SUBURBAN HOUSE SITES

In the development of suburban tracts, it would be interesting to know—if accurate statistics could be disinterestedly given—whether the automobile has affected the popularity of hill top sites. Has the home site with a noble view, with the four winds of heaven blowing upon it, and with the city's noise and smoke and lights lying far below, lately lost some of its popularity because the strain on automobile engine or battery is rather more obvious than on horseflesh? Or has the effect been just the reverse, since the very powerful machine climbs over the hill at a faster rate than the horses did? Perhaps the hill top is as readily finding purchasers as ever, but is finding a different kind of purchasers. Perhaps it has lost some of its charm for those who had a single plodding horse and now own an auto of low power, while it may have gained in favor with the very rich who—busy and unaccustomed to delays—had chafed at the weariness of horses in hill climbing; but love the birdlike flight of a great machine as it triumphs over obstacles of topography. If there has been such change, it will nearly concern architects, for they will have to design large and pretentious houses for elevated sites. The Rhenish castle will not furnish an appropriate model, the Swiss chalet won't do, and the suburban frame house looks scarcely secure and warm enough for such a position. And what about the garden? Are sumptuous terraces and balustrades to come into favor?

AN ENGLISH PAPER ON TOWN PLANNING

An editorial in the Oxford (England) Tribune on "Town Planning," being based on a report issued by the English Garden City association, discusses the subject with more enlightenment and interest than one can usually look for in newspaper consideration of the subject. In Europe, it may be premised, town planning does not mean that city remodeling to which we give the name

in America. It means the planning of model new towns, of the scientific planning of the unconstructed suburbs of old towns. As such, the economy resulting from such work is properly emphasized. It saves the taxpayers from frequent calls to affect "expensive slum-clearances, to widen at prodigious cost narrow and inconvenient thoroughfares, to buy at excessive prices land for schools, public buildings, and open spaces. In a word, it merely seeks to apply the lessons learned from past mistakes to the future development of cities. It embodies no mere sentimental desire for beautiful surroundings, fine architecture and spacious streets—though it includes all these desirable things—but is of practical and vital importance to the health and well-being of living men and of the great bulk of the citizens to come." Considering the health point of view alone, the paper continues: "Model cities and suburbs are no day-dream possibilities; they are already in existence, and from them we get the following figures: Whereas the average death rate for the United Kingdom is 16 per 1,000, at Port Sunlight it is only 8.6. In congested and unsanitary slums the death rate runs up to 40, and we are allowing new slums to grow up where we might have had other Port Sunlights. Or, to take another test, the Bourneville schoolboy is on the average four inches taller than the Birmingham schoolboy, and measures three inches more round the chest."

COMPETITION FOR COTTAGE HOUSES

The Chamber of Commerce in Rochester is conducting a "competition for plans for cottage houses." The competition closes July 1, and is for the best designs for single houses to cost respectively \$1,500, \$1,250 and \$1,000. Six hundred dollars are offered in prizes, this aggregate sum being broken into three prizes for each type of house; while honorable mentions are to be given to the designs that are fourth and fifth in the order of merit for each. The houses must be suitable for a town or city lot not less than 40 by 100 feet. No restriction is put upon the style or mate-

rials; but it is required that the plans shall be complete—including bathroom, with three fixtures; sewer, water and gas connections; heating arrangements, etc. The drawings must be accompanied by complete building specifications, and a bona fide signed bid of a reliable builder (giving his address) to construct the completed houses in the different classes in groups of ten on the same tract of land for the prices named. The chief considerations in making the awards are to be convenient interior arrangement, economical construction and tasteful appearance; and the competition grows out of realization of an urgent need for inexpensive cottage houses for workingmen, to take care of the city's rapid growth in population. The chamber reserves the right to publish the plans; and if good designs are secured the matter may become of much more than local importance, since the need is one common to all the smaller cities. The competition applies, of course, as the size of the lot shows, mainly to suburban construction.

PLANS FOR ROANOKE

modeling. The very thorough and handsome way in which it is issued almost overshadows at first glance the matter contained. For, while it has become a fairly common thing for cities, small and great, to secure expert reports on their possibilities of improvement, the plans for the smaller places are too often inadequately published—the money being all used up in the employment of the expert. There can be no question that the method of presenting the report to the public is hardly less important, as far as the accomplishment of results is concerned, than is the matter itself; and the Roanoke women are certainly to be congratulated on their courage, their enterprise, and the resulting popular convincingness of the report which they have secured.

As to the report itself, Mr. Nolen has made a conscientious study, and while he asserts that his plan does not pretend to be a complete guide, yet he lays down a program which, if carried out, will make Roanoke a very attractive place in which to live or visit. Four main suggestions stand out in particular. These are: (1) The improvement of the city plan by the widening of Jefferson Street and Tazewell Avenue, the extension

The Women's Civic Betterment Club of Roanoke, Va., has beautifully published and "presented to the city of Roanoke" the report of John Nolen, of Cambridge, on the city's re-

of Patterson Avenue, and the opening up of a space of suitable size and agreeable proportions at their conjunction. These changes would provide three hundred-foot avenues, running from the heart of the city south, east and west. Aesthetically, "they would give accent to the city plan—an indispensable factor"—and relieve the present monotony of uniformly narrow streets. They would also perform most valuable traffic service. (2) The grouping of public and semi-public buildings on Jefferson Street or in the neighborhood of Market Square—alternative plans for this being offered. (3) A more attractive surface development of the streets, and the establishment of main country thoroughfares of approach. (4) The preservation of such natural landscape features of the neighborhood as are most available and beautiful, as a basis for a system of parks and parkways. As a method of carrying out the recommendations, Mr. Nolen proposes a long-term loan of a million dollars, and "an enactment that would permit the city to include in its purchases, when necessary, the adjacent property, reselling the same with profit, under proper restrictions."

WANTED: RECUTTING. NOT PATCHES

The latter statistics and others of similar import, transferred to charts and photographs which those who ran could read, were a prominent feature of the Congestion of Population exhibit in New York in March. There are some who think that civic improvement has not made the progress that all the writing about it would suggest. Perhaps that is true, though in this as in many other things the distance traveled is not as accurate a measure of progress as is the resistance overcome. At all events, it will mean a great impetus to the town planning movement if social workers and philanthropists take it up as the artists and architects have done. Dr. Adler, at the Congestion Conference, said that "the purchase on a grand scale of land consecrated to the erection of dwellings for the poorer class, and with the understanding that the rent should not amount, say, to more than 4 or 5 per cent. on the original investment, would be an act of veritable statesmanship." He believed that while the well-to-do might help, he "looked to the very wealthy to set the pace by a supreme benefaction," and thought the golden opportunity was offered now—when the bridges and tubes are connecting Manhattan with Long Island and New Jersey, and are

making large tracts of comparatively low priced land accessible for such development. The City Club has already taken up the subject of factory removal to the suburbs with various manufacturers; but as Mr. Robinson pointed out, again in a paper at the Conference, that question is largely economic and must be solved in an economic way. The factories will move out of lower New York, for example, not primarily because the owners of them are sorry for the crowding of the poor and for the strap-hanging on the subway; but because superior transportation facilities are there offered to them for the handling of their freight, because rents are lower, and because the efficiency of their labor is increased through the greater healthfulness and contentment of employees. It is sheer nonsense to try to relieve congestion in the East Side of New York simply by tearing down tenements and creating open spaces. That, as the paper stated, may lower the density of population per acre while actually increasing it per building. The children may have improved opportunities for play, but is it not "at the cost of a little less space in which to sleep?" The question suggests one reason that we do not get on faster in alleviating modern urban conditions. In trying to adapt the ancient and outgrown city form to new and tremendously insistent municipal requirements, too many persons who take only a narrow view have their way. There must be a playground, there must be a small park, there must be a bathhouse and a civic center—all excellent things, indeed, but at best only patches on an old-fashioned garment. The garment needs to be entirely replanned and recut to be brought down to date. When a truly comprehensive view is taken—and the more diverse and numerous the various agencies are that give attention to these matters, the sooner such a view will be possible—we may expect something radical. And when we have that there will be mighty progress. In the suburbs the opportunity is all before us and it would be strange short-sightedness now to let them grow up in the old way.

ADVERTISE- MENT PROTESTS

The English Society for Checking Abuses of Public Advertising has published in a leaflet some letters that make an incomplete, but interesting, story. It is one that has suggestion for this side of the water. The first letter, which bears date of Dec. 7, and is signed by Walter Crane, William Strang, Joseph Pen-

nell, and ten others who are hardly less well known, is addressed to the editor of the London "Times." Stating that "last night an illuminated advertisement appeared, for the first time, on the Shot Tower, between Charing Cross and Waterloo bridges," and that it "absolutely disfigured" the city, the letter asked the aid of the "Times"—as all letters from indignant Englishmen do—in having it removed. Following this, Crane, Pennell, Sidney Lee, Captain Hemphill—who is deputy chairman of the London County Council—and eleven others addressed a letter "To the London County Council and certain Societies interested in Architecture, Archaeology and the Defense of the Picturesque." It said: "The plague of flashing electric light advertisements and sky signs in our cities at night is on the increase, and seriously threatens the beauty and impressiveness of London, destroying architectural scale and dignity, and vulgarizing some of the most striking and interesting spots of our metropolis. . . . The chief offenders in this way are a few large, well known firms, and it becomes a question vital, not only to artists, but to everyone who values the architectural beauty and artistic aspects of London, how long we are going to tolerate these insults to the eye?" The letter closed with an appeal for united action to restrain the abuses of advertising. Of course, the society for checking such abuses had acted also, addressing a memorial to the County Council, and its secretary writing a letter which was published in the "Times," "Standard," "Telegraph," etc. The memorial which was enclosed in the letter referred specifically to the advertisement on the Shot Tower, and continues: "The duty of fostering taste and respect for picturesque effect is generally recognized, and in London, especially, great and costly additions have been made by corporate, or private, munificence, to the grace and dignity of out-of-door scenes. We submit respectfully that the advantage gained by this outlay is, to a large extent, nullified by the parallel growth in scale and volume of advertising disfigurement. The view from the bridges on the Thames Embankment would, if it were not spoilt, give delight to thousands every hour, without imposing any charge upon the rates. In its river London possesses a people's park, which costs absolutely nothing to create or maintain. Yet the charm is destroyed, at any rate for the seeing eye, by the multiplication of vivid signs, which dominate and degrade the whole. We would ask the County Council, on distinct grounds of utility, to take steps to restore, for the intelligent

enjoyment of the public, the quiet dignity and beauty of the great highway." Letters then follow from the President and Council of the Royal Academy and from the Council of the Society of Arts. On Jan. 7, a letter was written to Sir Thomas Lipton himself, whose firm it seems was the offending advertiser. The letter, in part, says that, "If you think it well to dismantle the apparatus on your tower, you will have, as a set-off to the sacrifice (which we know would be very serious) the appreciative gratitude of a very large class of people, for whose judgment and motives you entertain, we are sure, no ordinary respect. They include men and women of every class. For them the river is a thing of beauty. The barges and bridges and mudbanks make up, at every point, a picture that gives them pleasure of the best kind. Every Academy exhibition shows what the artists think and feel about it, and the paintings please only because the subject of them pleases. You will understand at once their reason for seeing with pain features multiply, which, just because they are inconsistent with the quiet dignity of the scene, destroy the charm." The letter is acknowledged next day by the secretary of Sir Thomas, who writes that Lipton is en route to India; but that the matter will be taken up with him as quickly as possible. The pertinent suggestion of all this is that influence counts, in correcting nuisances even more than in some other things; and that while it is all very nice and proper for ladies, and well meaning gentlemen whose claim to fame is that they write such protests, to undertake to turn back the advertising tidal wave, the way to put limits to it is for the leaders of the city's art and letters, and especially of its architecture—for the men whose names are known, whose opinions are universally respected, and who have done things—to come out flatly and make a stand. In the smaller cities this applies as much as it does in New York. The big men, not so much because they do not care as because they are very busy, leave protesting to the little fellows—who, for the most part, beat the air. If they try to reach the principal advertisers, the office boy stops them; while the leading architect, the great lawyer, the men who have given proof of the worthwhileness of their views, could walk right into the private office and get a respectful hearing.

In the April issue an illustration on page 304 of the University of Pennsylvania's Biological Laboratory Building was erroneously entitled the university library.

A VALUABLE PUBLICATION

Under the title, "A Holiday Study of Cities and Ports," Robert S. Peabody has written, and the Boston Society of Architects has published, what the author modestly describes as "notes of travel, offered to the Commission on the Improvement of Metropolitan Boston by one of its members." The result is a valuable contribution to municipal aesthetics and to the general theory of city planning. In this paragraph it is possible to give only a statement of the points covered. Following a brief Introduction, there is a chapter on Waterways, Canals and Canalized Rivers, one on Railroads and Transit Facilities, on Docks, on Commerce, and one on City Planning. Then come chapters on individual cities—as Rotterdam and Amsterdam; Antwerp; Hamburg, Cologne and Berlin; Manchester, Liverpool and London; Paris. The final chapters are, "American Ports" and "How Would Germany Develop a Port Like Boston?" The text is informal and conversational, though filled with valuable data, and is profusely illustrated. The author declares in his introduction that his study has been "hasty" and that his notes are " cursory and probably not perfectly exact in detail." However that may be, they are very full of suggestion and instruction.

NATIONAL ARCHI- TECTURE AND BUILDING EXPOSITION

During the week of September 14-19 there will be held at Madison Square Garden, in New York, a national exposition in which will be brought together under the same roof and for the benefit of the building public the mutually dependent interests of architect, artist, building material firm, manufacturer and contractor, and, in fact, all the interests which are involved in designing, constructing, equipping and embellishing buildings and their surroundings. Here all these various agencies will exhibit and demonstrate what is best and most approved in their several lines. Here also architects will be well represented by drawings, photographs and models of their best work exhibited in their own way. The idea is a new one in execution, but hardly in conception. The notion of bringing together the several agencies that operate in building activities has existed in this country for many years in the minds of the more farsighted members of the professions and the trades, but

the timidity of the rank and file of these interested bodies has steadily prevented any concerted action that would ensure the success of such a venture. One has heard on occasions when success and cooperation seemed not far distant that "after all it is useless to try to educate the public in matters pertaining to building and architecture, the economic conditions of our time are not favorable;" or, "you cannot bring together the antagonistic faiths of commerce and art, they will never agree." To the first of these objections the faithful have continued to answer that the public cares not for building and architecture not because it is obstinate but because it has had no opportunity to see these absorbing subjects fairly, instructively and attractively presented; and that the sooner the building and architectural and artistic interests realized the true state of the public mind on technical

and artistic building matters and acted on the results of their realization, the sooner would they be able to cease complaining of the unsympathetic public.

As for the second objection, namely, that it is impossible to bring together the agency that creates with the one that supplies the material in which is created, on the score of incompatibility—that is, one of the baneful results of modern commercial tendencies which have so effectively estranged the artist from the artisan, to the detriment of their mutual efficiency and progress. But there is coming to us a realization that art and commerce are not antagonistic and that the cultured public is far from indifferent to either. Such expositions as the one which is the occasion of these remarks cannot fail to strengthen our belief in a growing public interest in the works and products of artist and manufacturer.



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Edgar Seeler, Architect.



"GANGMOOR," HOUSE OF THE MISSES WHEELER AND GAVITT.—A HOUSE ADMIRABLY SUITED TO ITS PICTURESQUE SITE.
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Cleveland & Godfrey, Architects.
(See also pages 490 and 491.)

In and About the Suburban Home

Eng. Lts.

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DEPT. 15

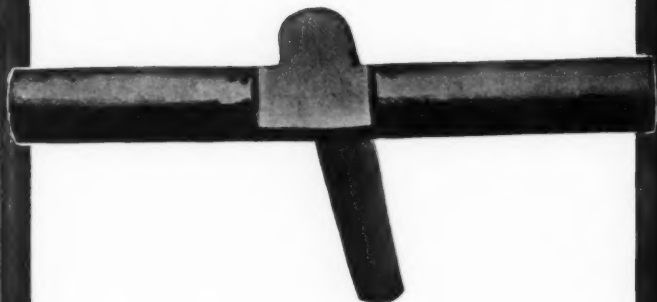
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Frank Freeman, Architect



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C. P. H. Gilbert, Architect



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Brite & Bacon, Architects



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Ernest Flagg, Architect



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Radcliffe & Kelley, Architects



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Donn Barber, Architect



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Architects



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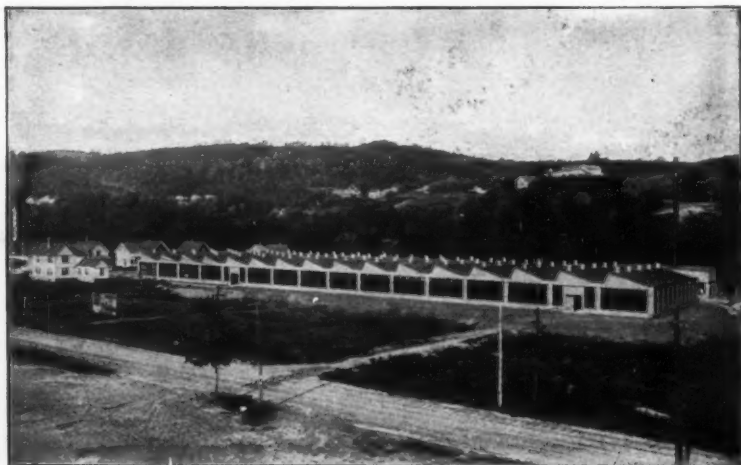
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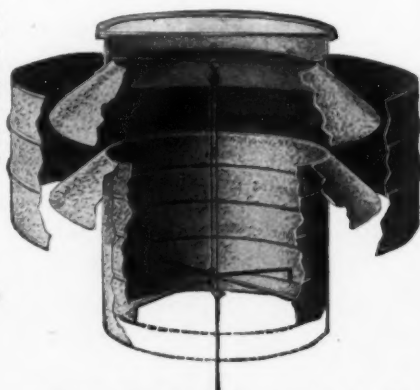
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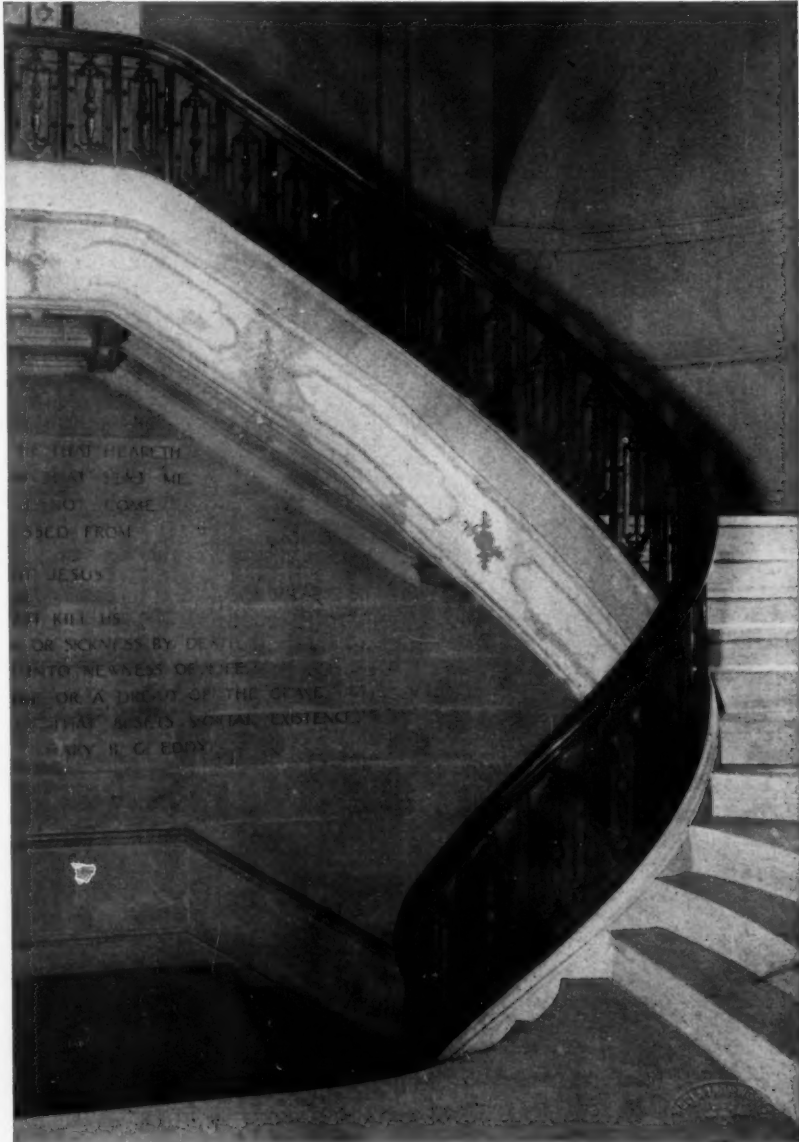


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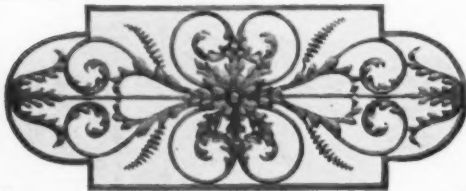


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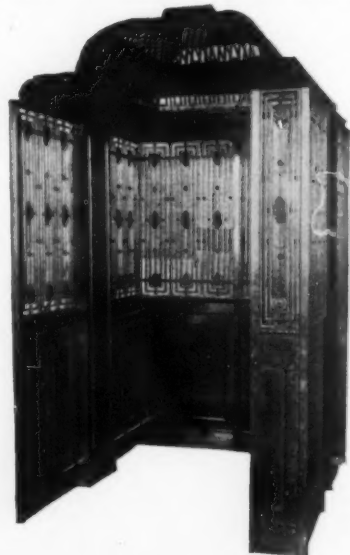
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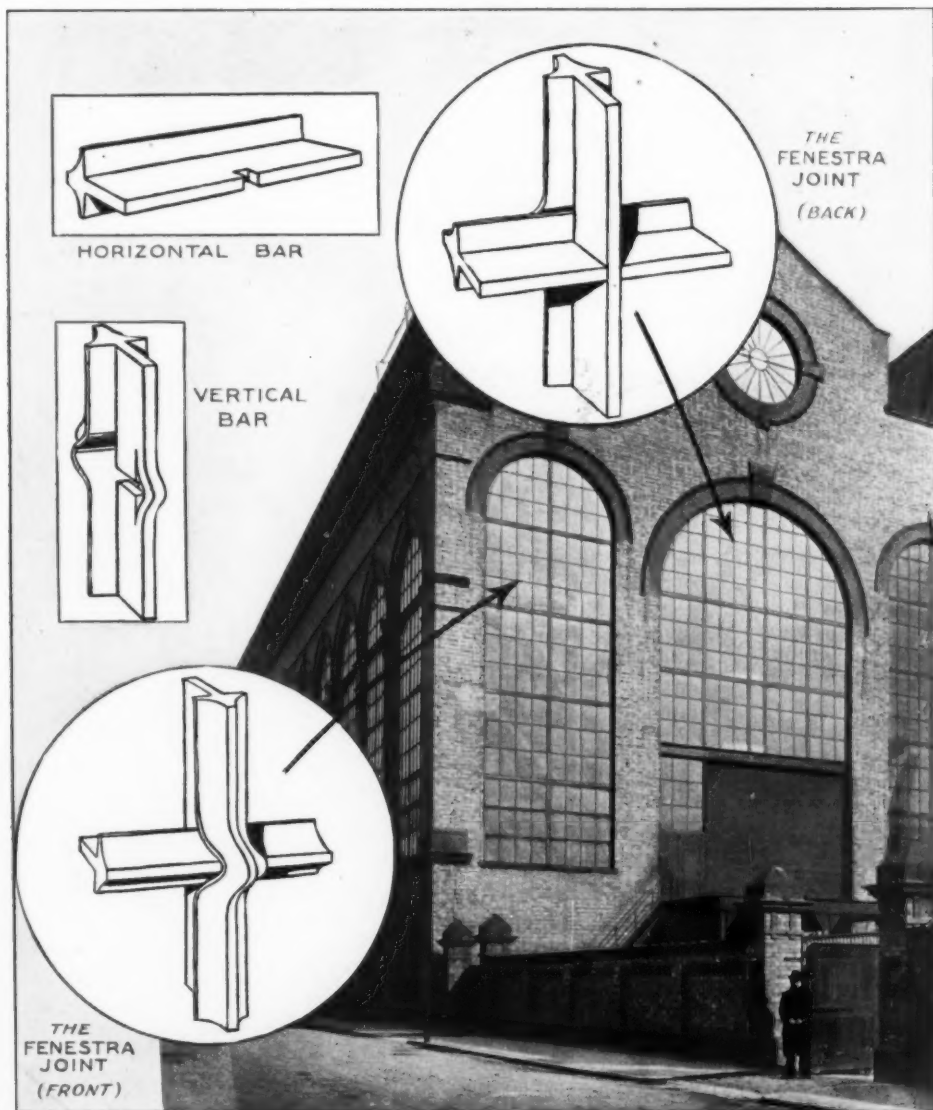
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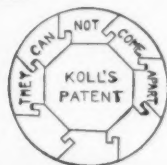
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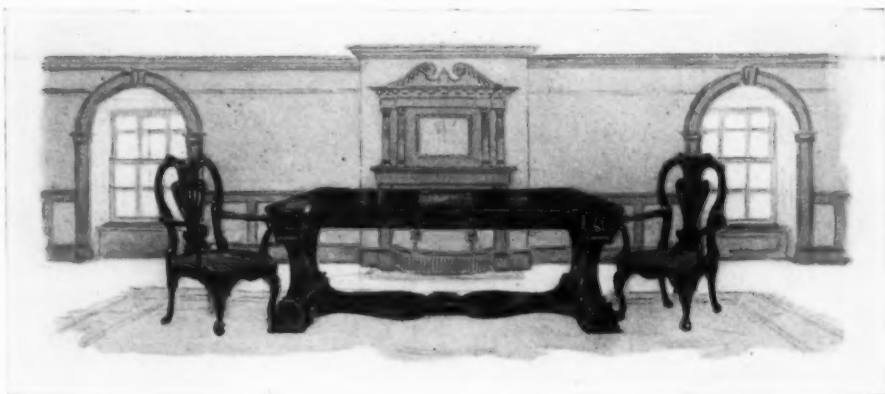
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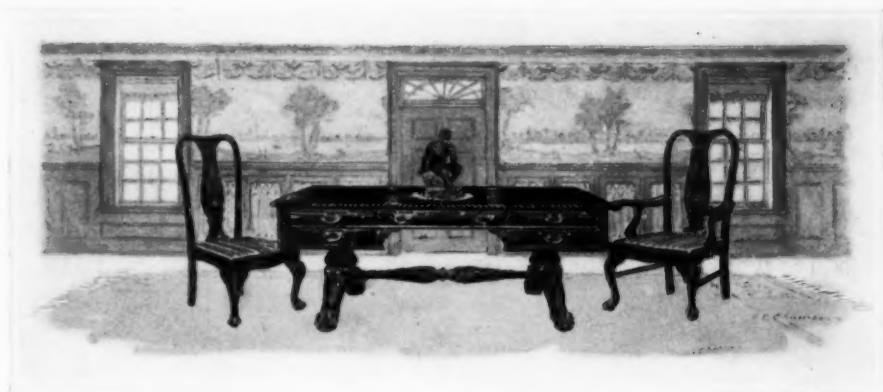
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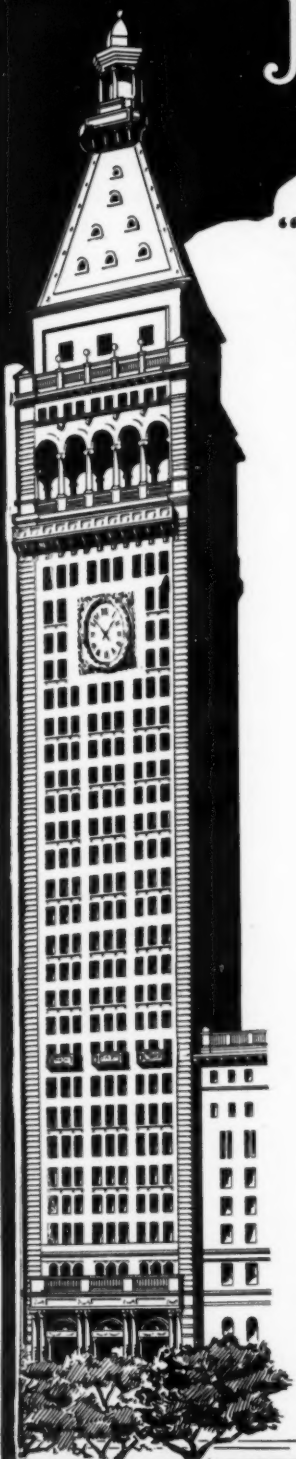
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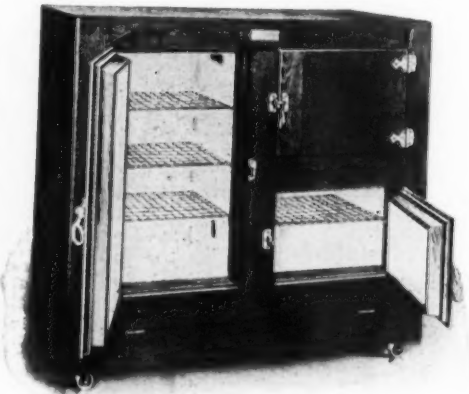
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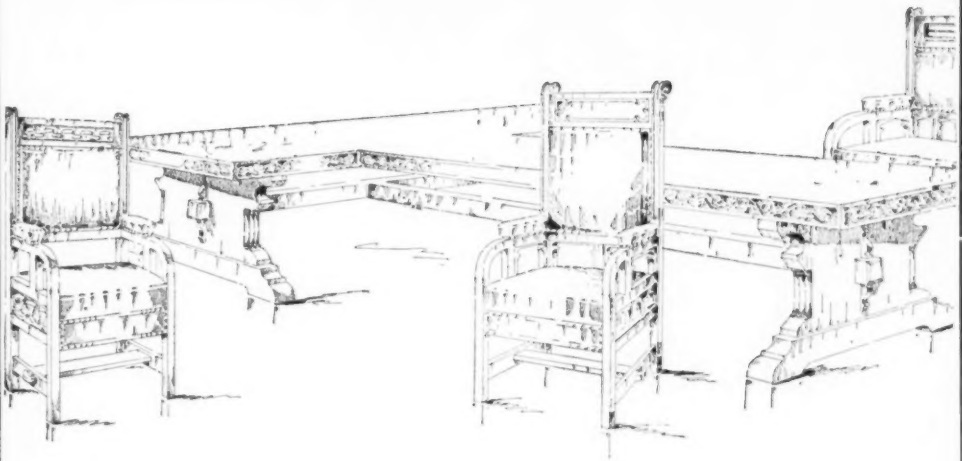
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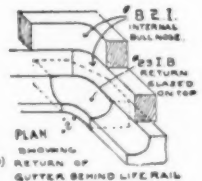
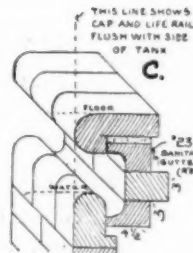
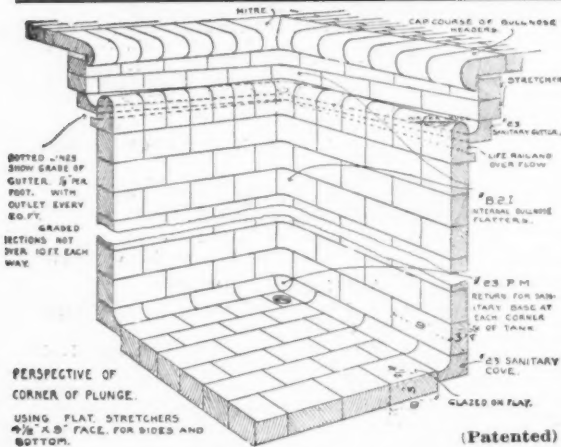
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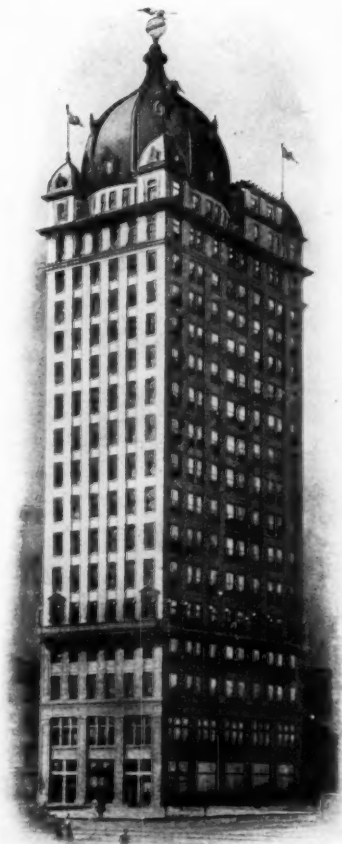
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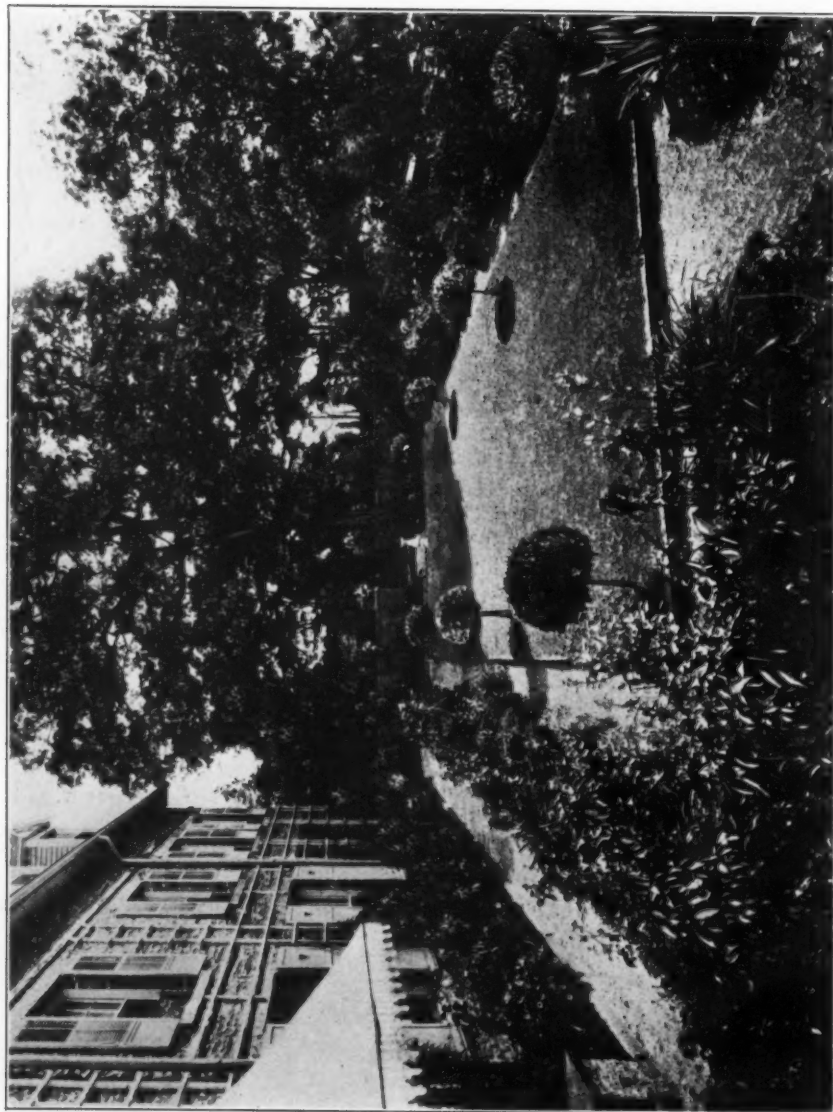
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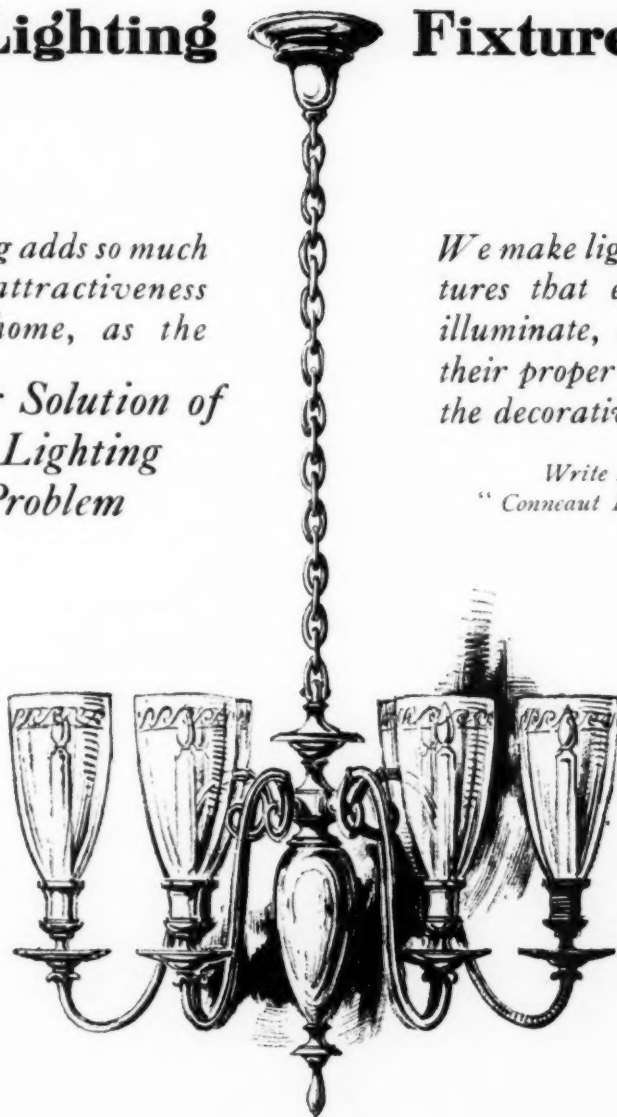
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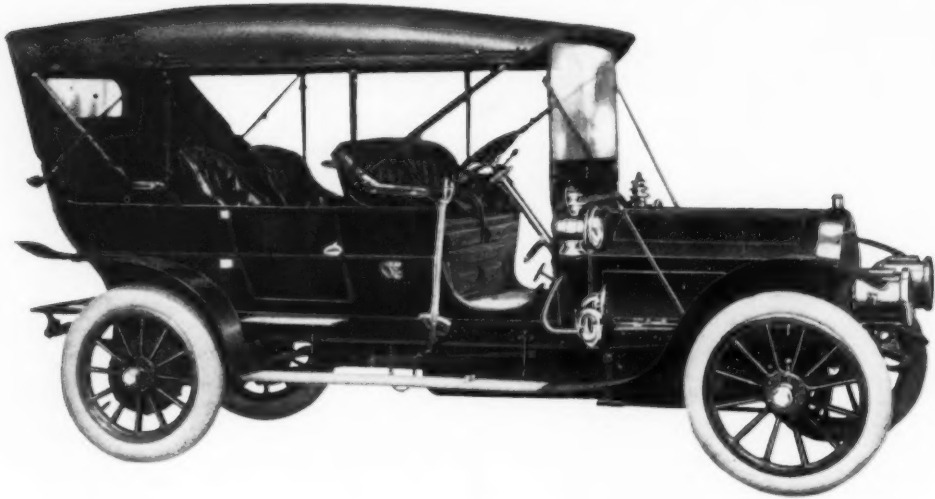
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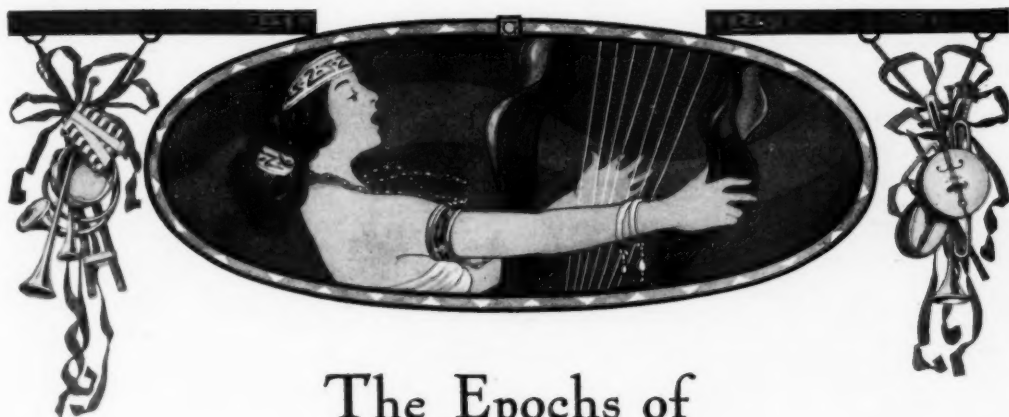
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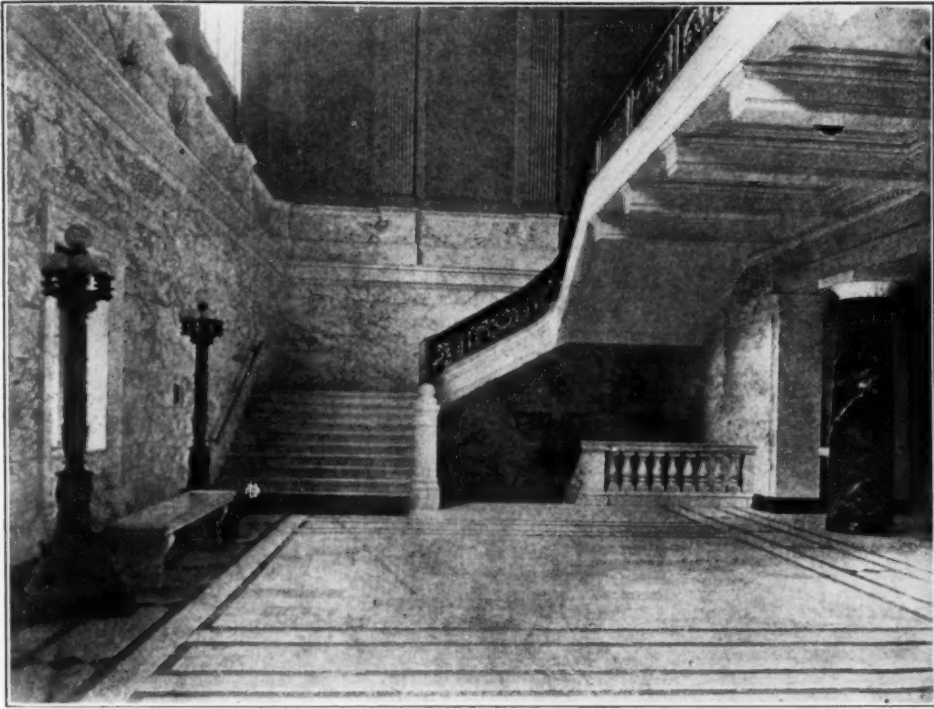
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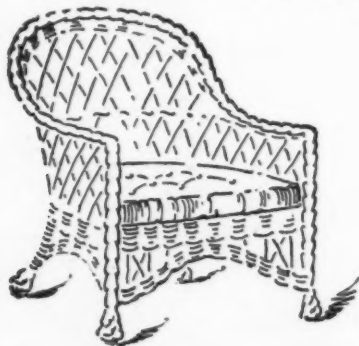
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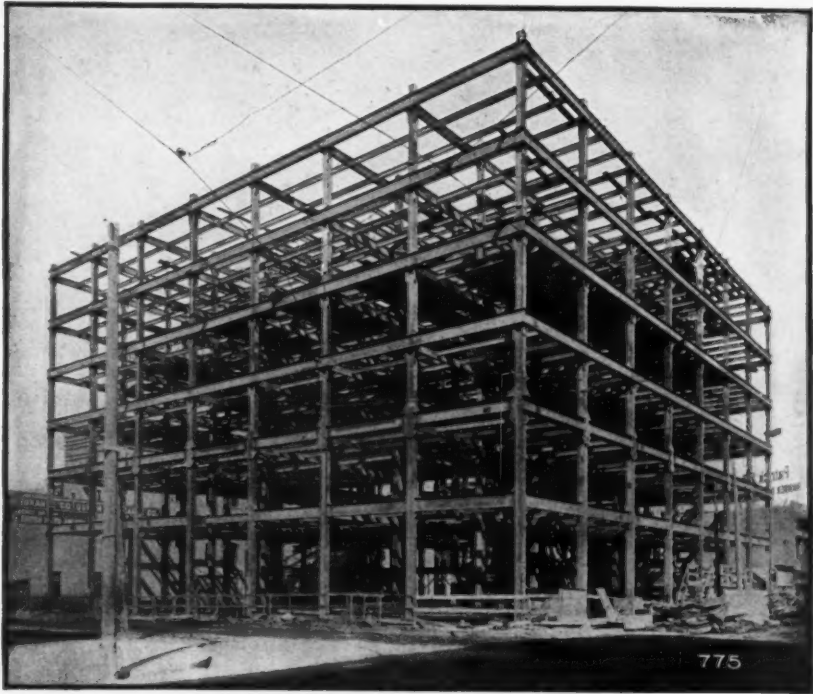
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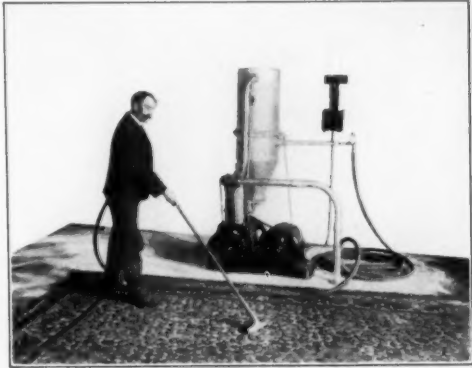
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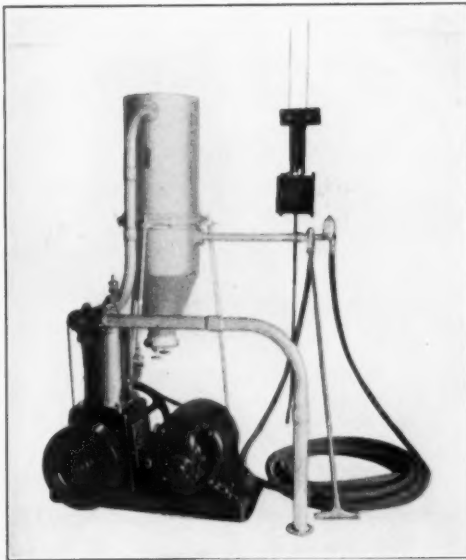
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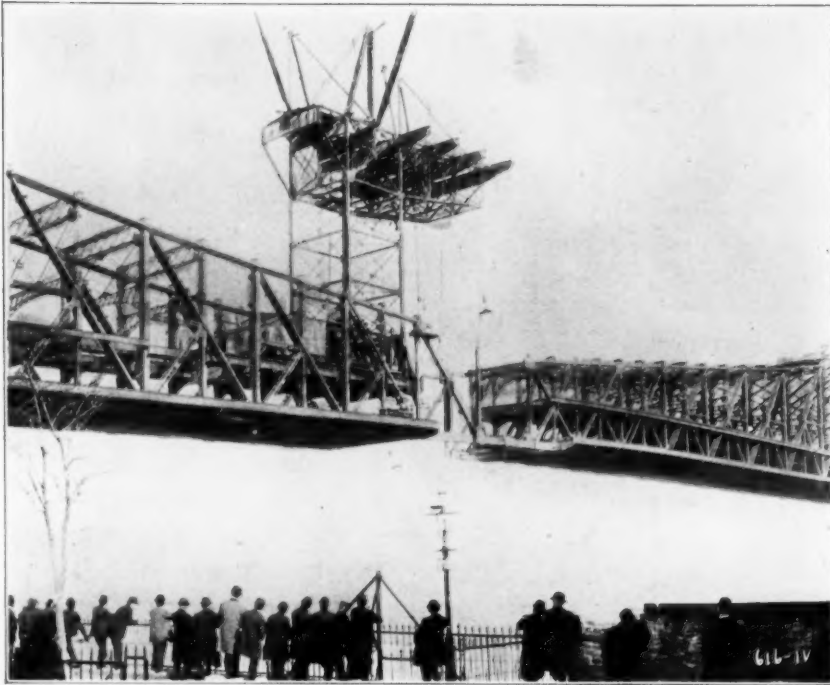
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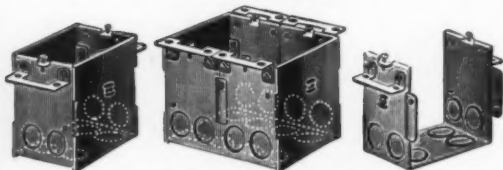


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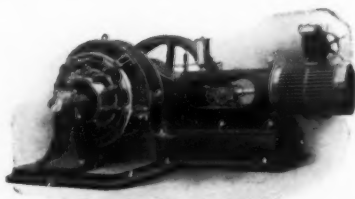
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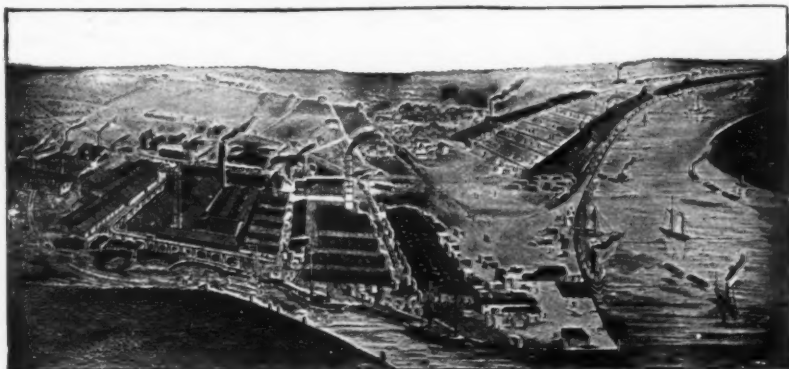
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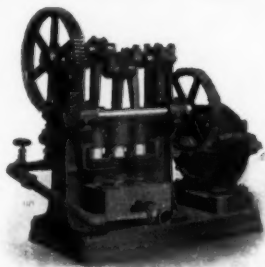
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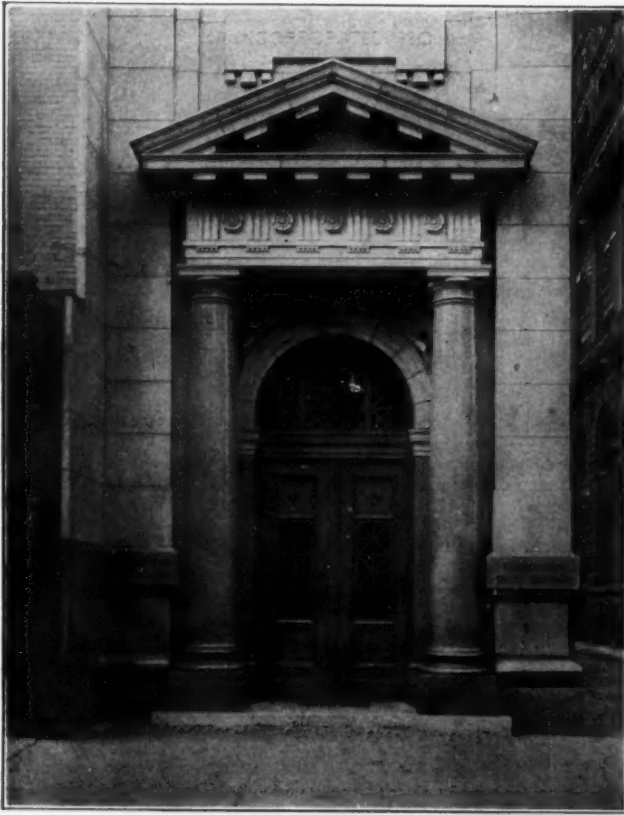
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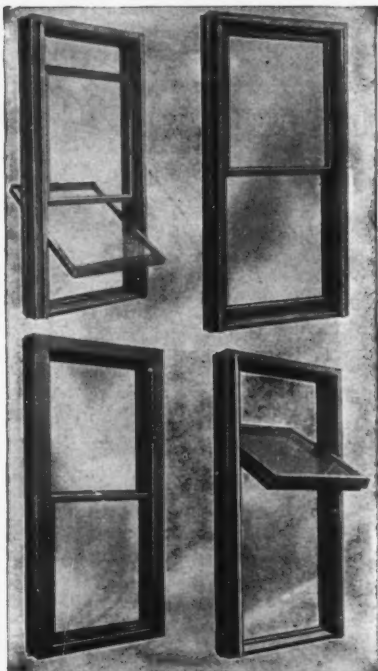


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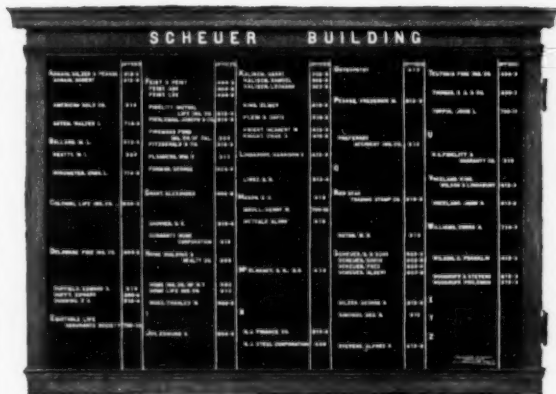
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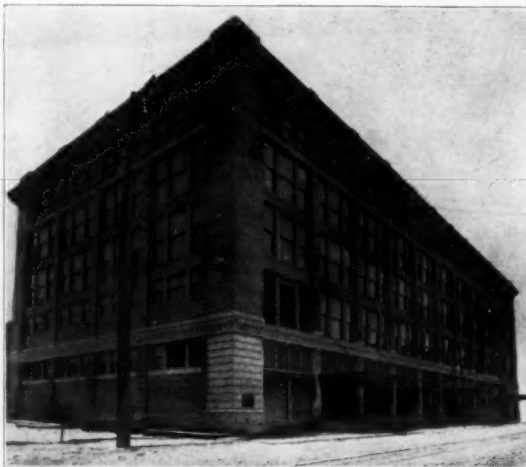
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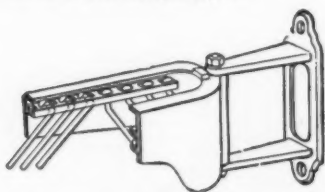
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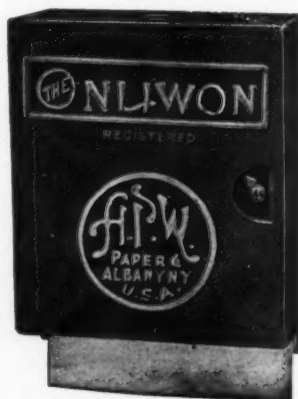
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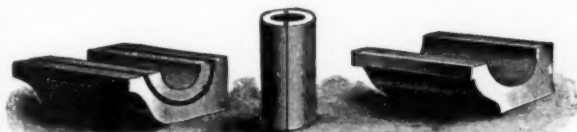
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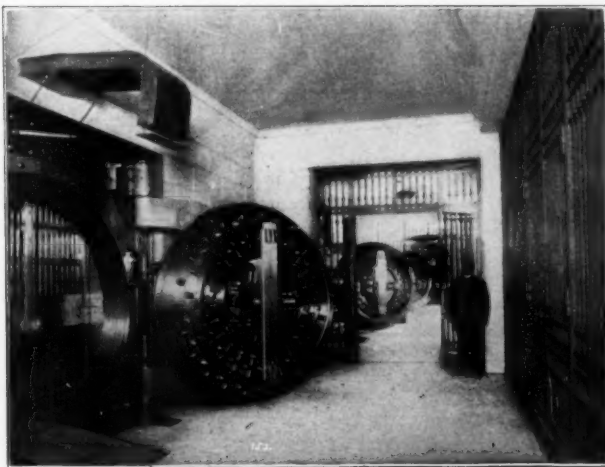
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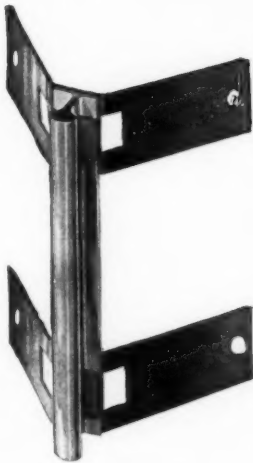
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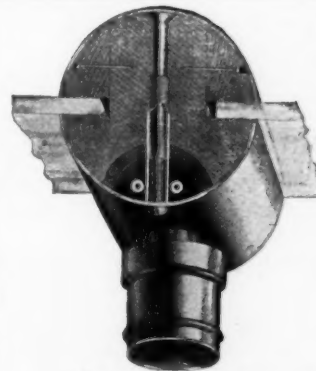
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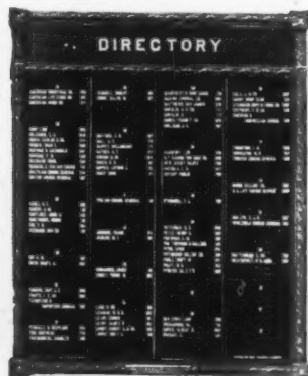
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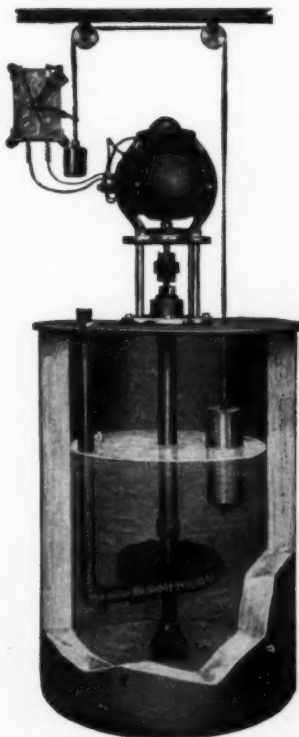
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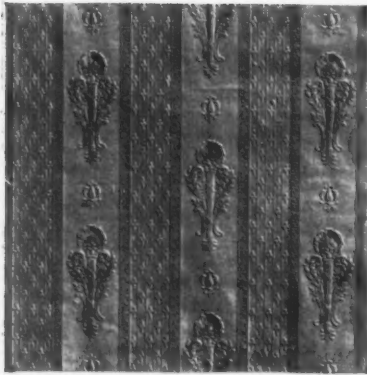
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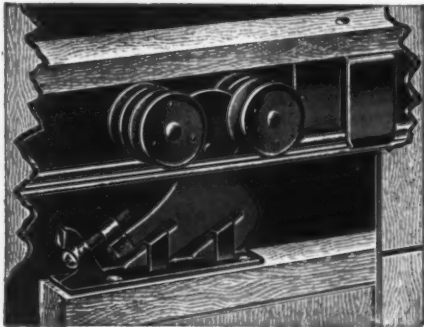
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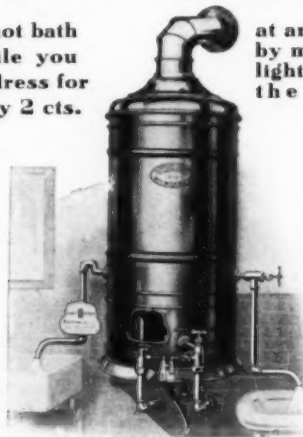
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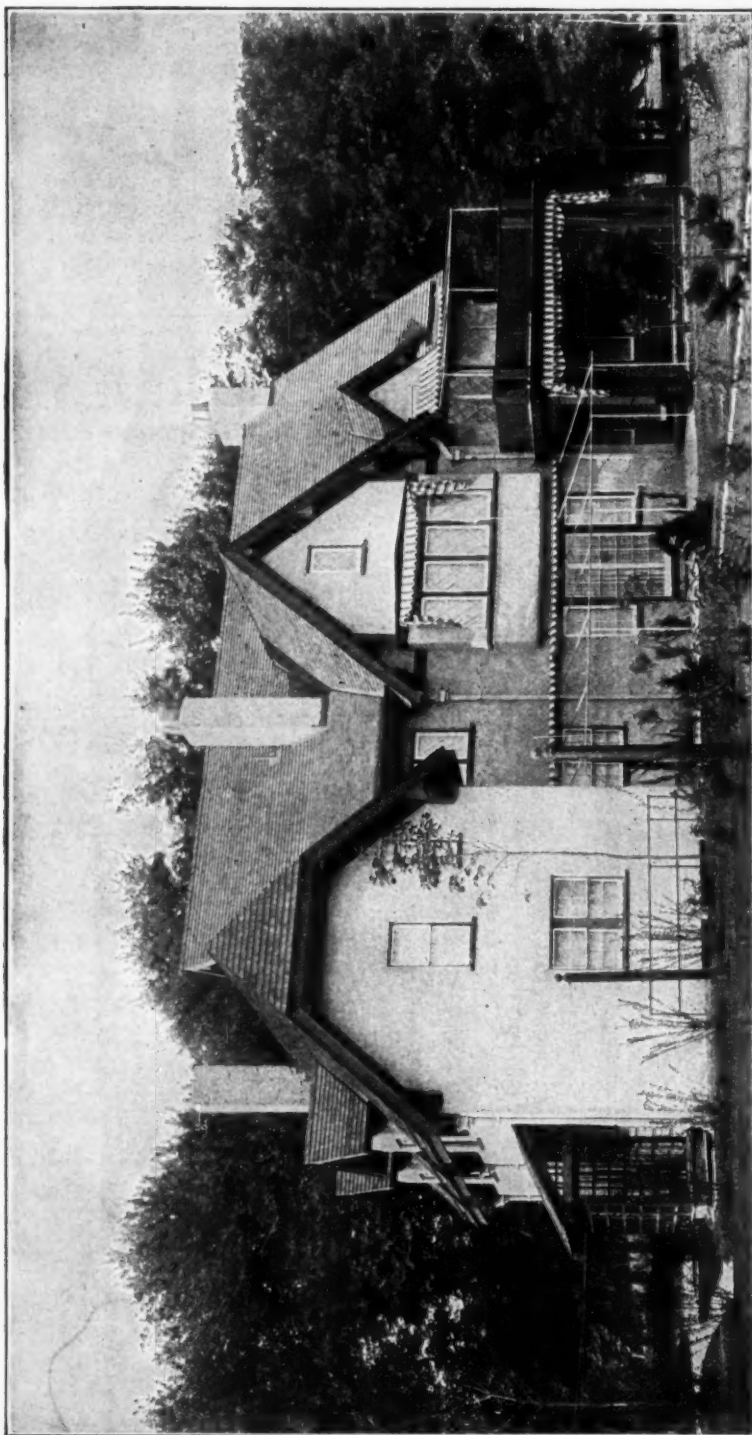
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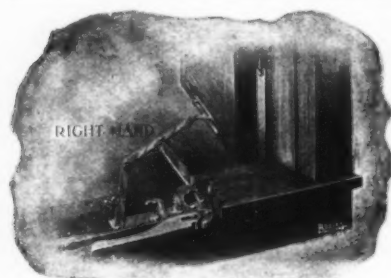
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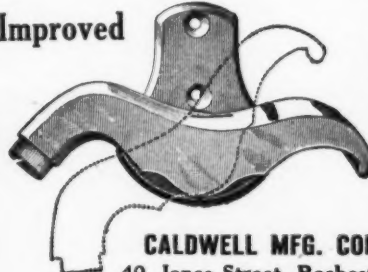
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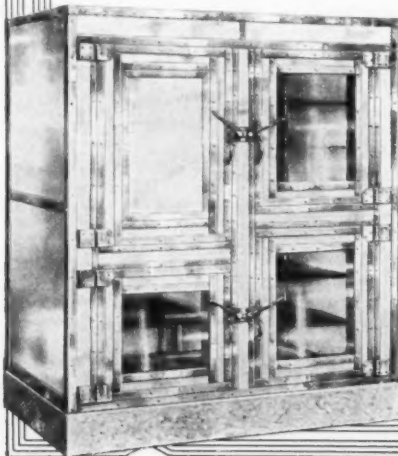
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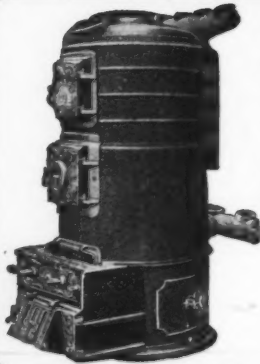
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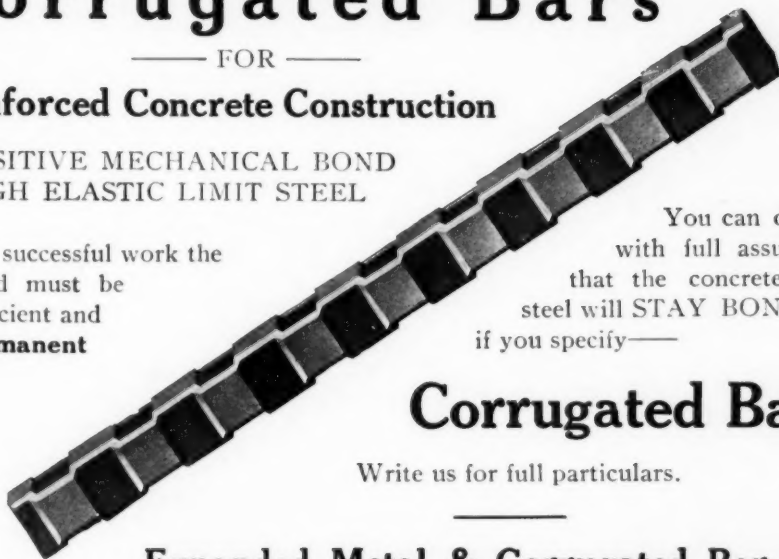
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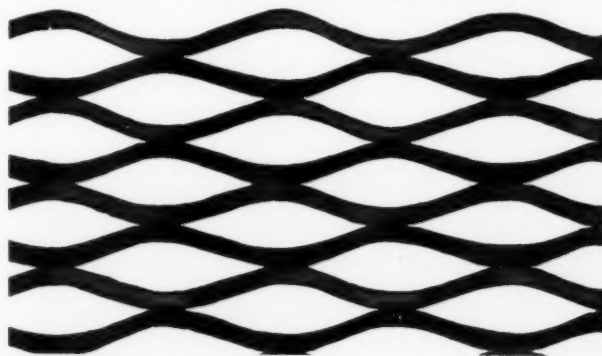
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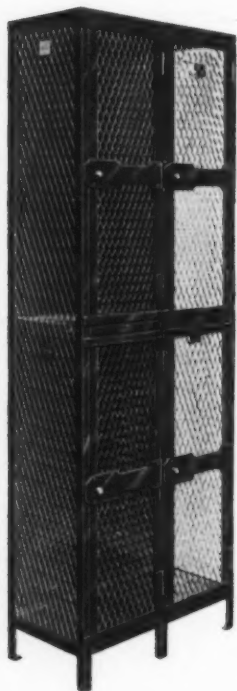
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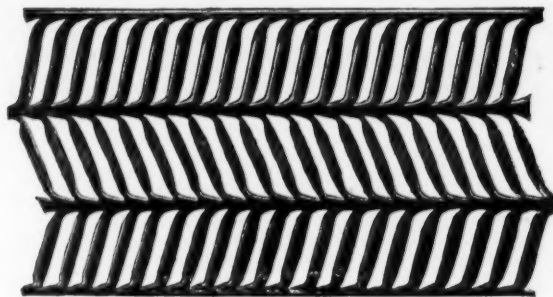
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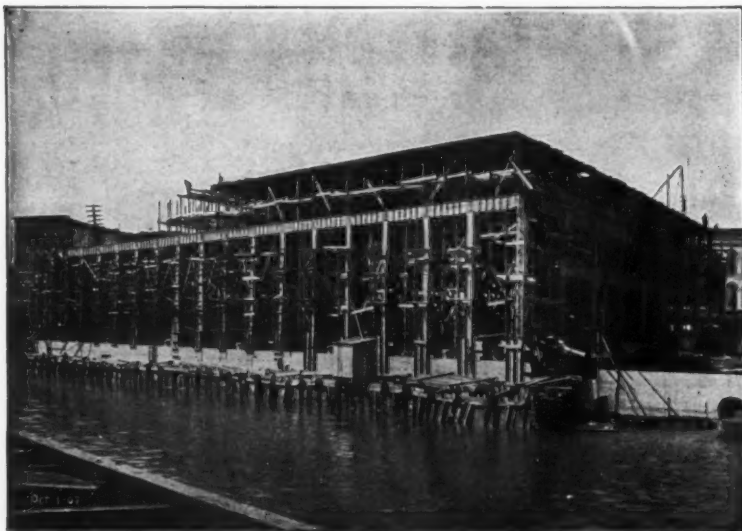
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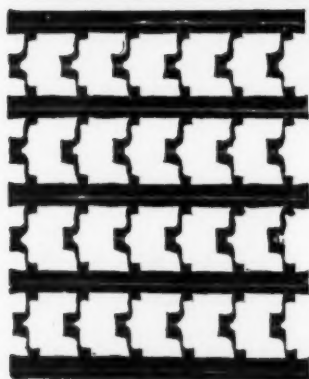
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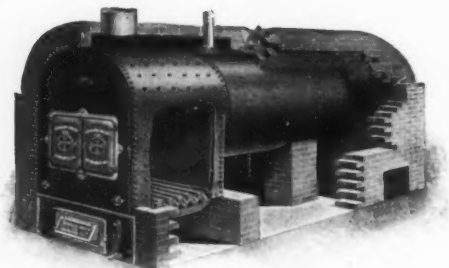
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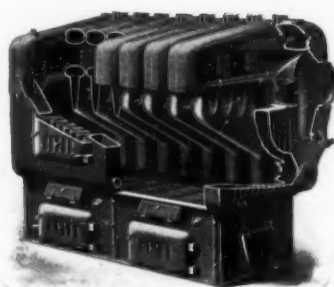
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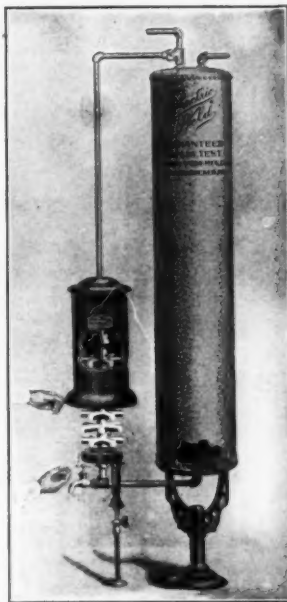
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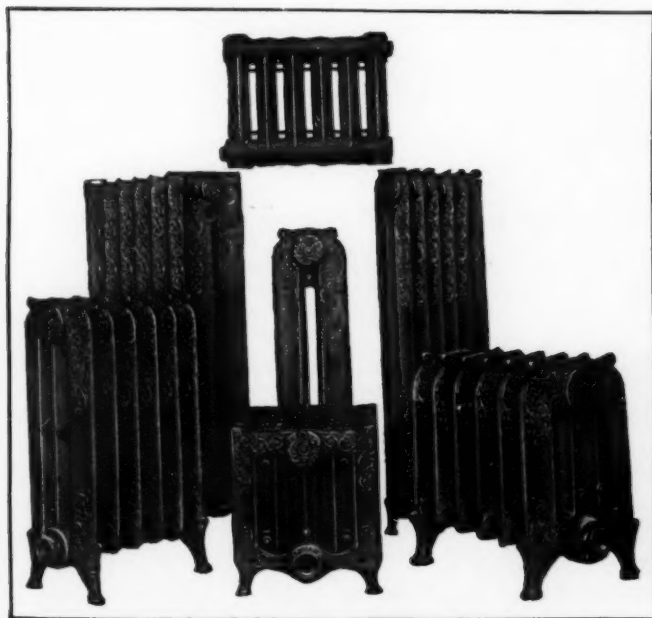
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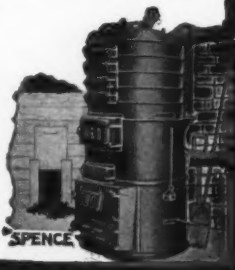
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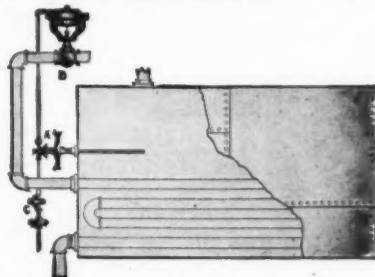
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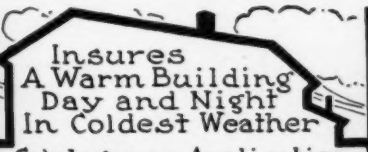
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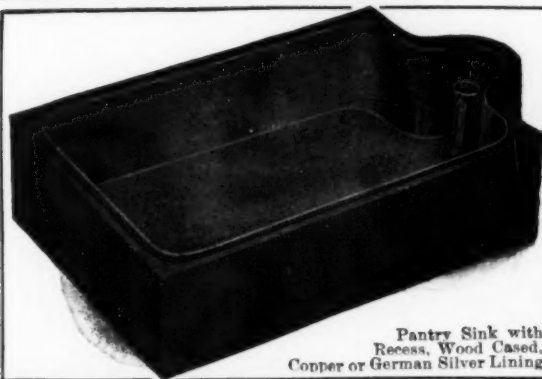
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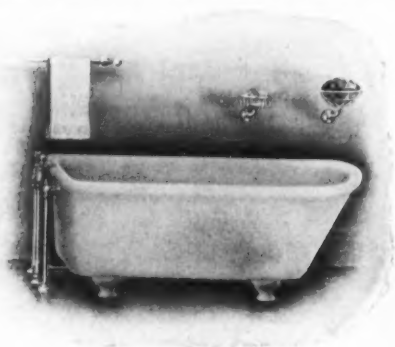


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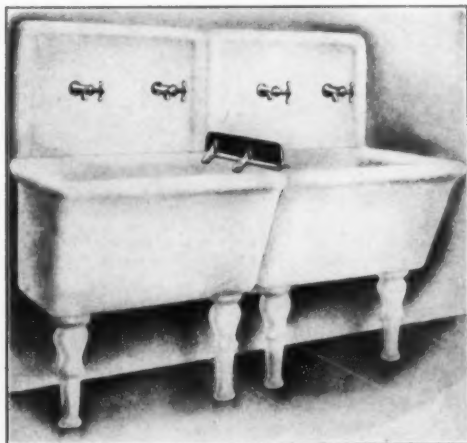
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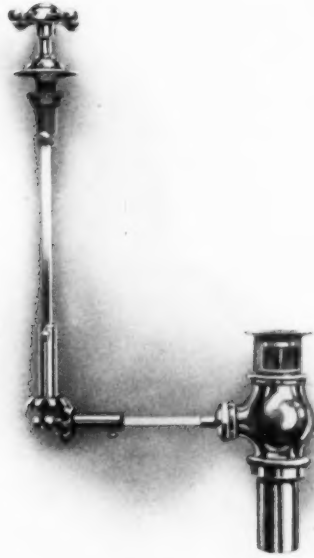


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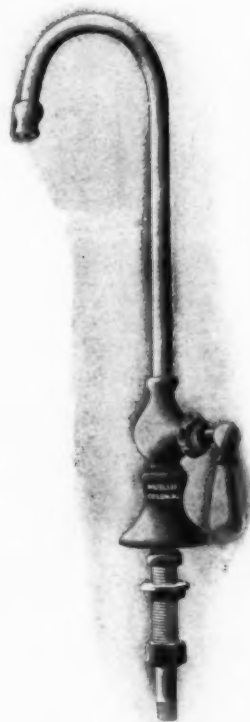
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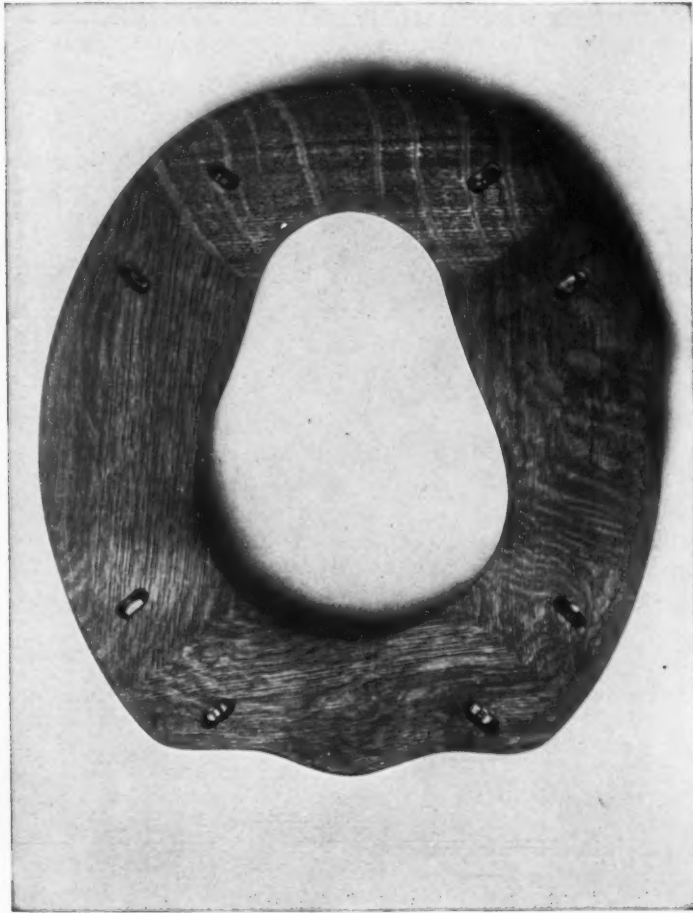
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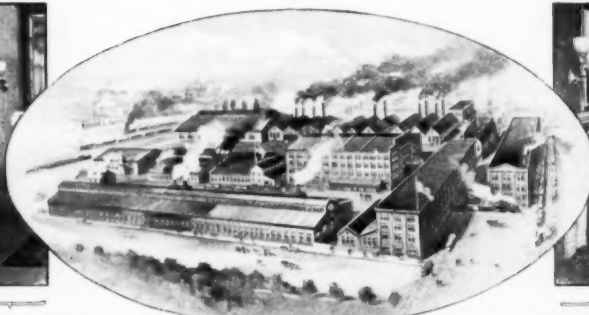
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